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Twenty-ninth Season in Philadelphia

Boston Symphony Orchestra

Dr. KARL MUCK, Conductor

Programme of the

FIRST CONCERT

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

MONDAY EVENING, NOVEMBER 3

AT 8.15

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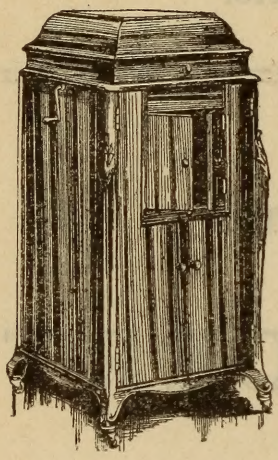

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Roth, O.
Kuntz, D.
Hoffmann, J.
Tak, E.
Mahn, F.
Theodorowicz, J.

Koessler, M.
Rissland, K.
Bak, A.
Ribarsch, A.
Traupe, W.
Baraniecki, A.
Goldstein, H.
Sülzen, H.

Habenicht, W.
Fiumara, P.
Fiedler, B.
Spoor, S.
Berger, H.
Hayne, E.
Tischer-Zeitz, H.
Goldstein, S.

Grünberg, M.
Ringwall, R.
Kurth, R.
Pinfield, C. E.
Gerardi, A.
Gewirtz, J.

Violas.

Ferir, E.
Gietzen, A.
Werner, H.
Schwerley, P.
Wittmann, F.
Berliner, W.
Pauer, O. H.
Forster, E.
Van Wynbergen, C.
Blumenau, W.

Violoncellos.

Warnke, H.
Urack, O.
Keller, J.
Nagel, R.
Barth, C.
Nast, L.
Belinski, M.
Folgmann, E.
Warnke, J.
Steinke, B.

Basses.

Kunze, M.
Gerhardt, G.
Agnesy, K.
Jaeger, A.
Seydel, T.
Huber, E.
Ludwig, O.
Schurig, R.

Flutes.

Maquarre, A.
Brooke, A.
Battles, A.
Chevrot, A.

Oboes.

Longy, G.
Lenom, C.
Fossé, P.

Clarinets.

Grisez, G.
Mimart, P.
Vannini, A.

Bassoons.

Sadony, P.
Mueller, E.
Fuhrmann, M.

English Horn.

Mueller, F.

Bass Clarinet.

Stumpf, K.

Contra-Bassoon.

Mosbach, J.

Horns.

Wendler, G.
Lorbeer, H.
Hain, F.
Resch, A.

Horns.

Jaenicke, B.
Miersch, E.
Hess, M.
Hübner, E.

Trumpets.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

Trombones.

Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

Tuba.

Mattersteig, P

Harp.

Holy, A.

Tympani.

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Kandler, F.

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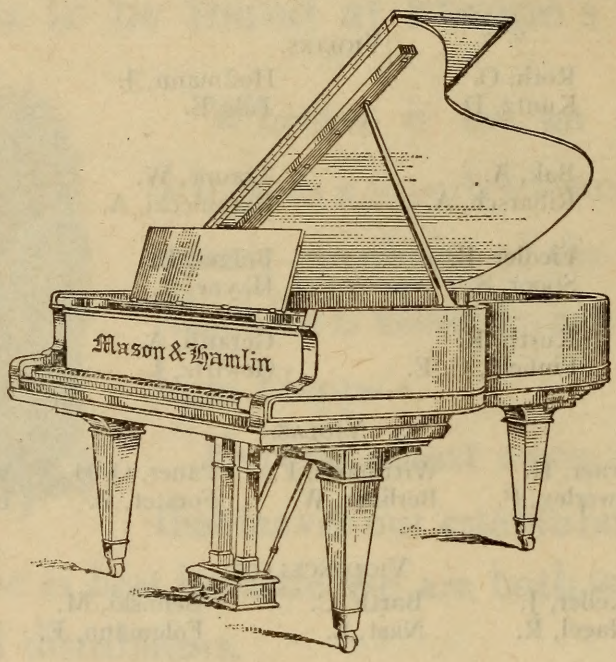

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Boston Symphony Orchestra

Thirty-third Season, 1913–1914

Dr. KARL MUCK, Conductor

FIRST CONCERT

MONDAY EVENING, NOVEMBER 3

AT 8.15

PROGRAMME

Beethoven . . . . Symphony in A major, No. 7, Op. 92

I. Poco Sostenuto; Vivace.
II. Allegretto.
III. Presto: Presto meno assai.
IV. Allegro con brio.

Mozart . . . Recitative, "Temerari," and Aria, "Come scoglio," from "Così fan tutte," Act I., No. 14

Handel . . . . . Concerto for Two Wind Choirs

Wagner . . . . . Three Poems
- *a.* Im Treibhaus
- *b.* Träume
- *c.* Schmerzen

Liszt . Symphonic Poem, No. 3, "The Preludes" (after Lamartine)

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Symphony in A major, No. 7, Op. 92 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The first sketches of this symphony were made by Beethoven probably before 1811 or even 1810. Several of them in the sketch-book that belonged to Petter of Vienna, and was analyzed by Nottebohm, were for the first movement. Two sketches for the famous allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1818 to Count Rasoumoffsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but he did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12. The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert of Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a piano-

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forte trio in one movement (B-flat major), three equale for four trombones, the sonata in G major for pianoforte and violin, Op. 96, some of the Irish and Welsh melodies for Thomson.

The score of the symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexiewna of All the Russias.

The first performance of the symphony was at Vienna, in the large hall of the university, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg, August 15, 1772. He was the son of an organ-builder. In 1792 he settled at Vienna as a music teacher, but he soon made a name for himself by inventing mechanical music works. In 1808 he was appointed court mechanician, and in 1816 he constructed a metronome, though Winkel, of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets, and Beethoven tried them, as he did others. His life was a singular one, and the accounts of it are contradictory. Two leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others state that he took the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his "Organographie," repeating the statement, adds, "I think there is an extra cipher." But Mälzel did visit America, and he spent several years

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here. He landed at New York, February 3, 1826, and the *Ship News* announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor of the panharmonicon and the Musical Time Keeper." He brought with him the famous automata,—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and he opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The Chess Player was invented by Wolfgang von Kempelen. Mälzel bought it at the sale of von Kempelen's effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player had strange adventures. It was owned for a time by Eugène Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel had much trouble in getting it away from him. Mälzel gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and closed October 28 of that year. He visited Boston again in 1828 and 1833. On his second visit he added "The Conflagration of Moscow," * panorama, which he sold to three Bostonians for six thousand dollars. Hence, probably, the origin of the panharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis" on his way from Havana to Philadelphia on July 21, 1838, and he was buried at sea, off Charleston. The *United States Gazette* published his eulogy, and said, with due caution: "He has gone, we hope, where the music of his Harmonicons will be exceeded." The Chess Player was destroyed by fire in the burning of the Chinese Museum at Philadelphia, July 5, 1854. A most interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Chess Congress," pp. 420–484 (New York, 1859). See also "Métronome de Maelzel" (Paris, 1833); the "History of the Automatic Chess Player," published by George S. Hilliard, Boston, 1826; Mendel's "Musikalisches Conversations-Lexicon." In Poe's fantastical "Von Kempelen and his Discovery" the description of his Kempelen, of Utica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. His article, "Maelzel's Chess

* See in "The Life and Writings of Major Jack Downing" by Seba Smith (Boston, 2d ed., 1834) Letter LXIX. (page 231), dated Portland, October 22, 1833, "in which Cousin Nabby describes her visit to Mr. Maelzel's Congregation of Moscow."

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Player," a remarkable analysis, was first published in the *Southern Literary Messenger* of April, 1836. Portions of this article other than those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, two of the first chapel-masters of Vienna, who looked after the cannon in "Wellington's Sieg"; the young Meyerbeer, who beat the bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was among the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October of 1813 to celebrate the victory of Wellington over the French troops in Spain on June 21 of that year. Mälzel had persuaded Beethoven to compose the piece for his panharmonicon, and furnished material for it, and had even given him the idea of using "God save the King" as the subject of a lively fugue. Mälzel's idea was to produce the work at concerts, so as to raise money enough for him and Beethoven to go to London. He was a shrewd fellow, and saw that, if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value. Beethoven dedicated the work to the Prince Regent, afterward George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a

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memorandum of it in the note-book which he carried with him to taverns.

This benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear his own soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake: the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven was delighted with his success, so much so that he wrote a public letter of thanks to all that took part in the two performances. "It is Mälzel especially who merits all our thanks. He was the first to conceive the idea of the concert, and it was he that busied himself actively with the organization and the ensemble in all the details. I owe him special thanks for having given me the opportunity of offering my compositions to the public use and thus fulfilling the ardent vow made by me long ago of putting the fruits of my labor on the altar of the country."

The symphony was repeated in Vienna on February 27, 1814. On November 29 of that year it was performed with a new cantata, "Der glorreiche Augenblick," composed in honor of the Congress at Vienna and "Wellington's Sieg." The empress of Austria, the Tsarina of Russia, the Queen of Prussia, were in the great audience. The concert

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was repeated for Beethoven's benefit on December 2, but the hall was half empty.

***

The first performance in Boston was at a concert of the Boston Academy, November 25, 1843.

The first performance in New York was at a concert of the Philharmonic Society, November 18, 1843, when Mr. U. C. Hill conducted.

The first performance in Leipsic was on December 12, 1816. The symphony was repeated "by general request" on April 23, 1817, and a third soon followed. Yet Friedrich Wieck, the father of Clara Schumann, could find nothing in the music, and he declared that musicians, critics, amateurs, and frankly unmusical persons were unanimous in the opinion that this symphony, especially the first movement and the finale, had been composed in a lamentable state of drunkenness (*trunkenen Zustand*); it lacked melody, etc.

Other first performances: London, June 9, 1817 (Philharmonic Society). Only the allegretto found favor with the critics. Paris,—the allegretto was performed at the Concerts Spirituels of the Opéra in 1821, and it was substituted for the larghetto of the Second Symphony, in D major. In 1828 the Seventh Symphony, as a whole, was played in a transcription for the pianoforte, eight hands, April 20, by Bertini (the transcriber), Liszt, Sowinski, and Schunke. The first orchestral performance of the whole was by the Société des Concerts, March 1, 1829, under the direction of Habeneck. St. Petersburg, March 6, 1840.

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Moscow, December 28, 1860. In Italy the Società orchestrale romana performed the symphony seven times during the years 1874–98.

The symphony was played at Colonne concerts in Paris twenty times from February 8, 1874, to December, 1905. It was played thirty-five times at Lamoureux concerts in Paris from October 23, 1881, to March 17, 1906. The symphony was "danced" by Miss Isadora Duncan at the Trocadéro, Paris, in 1904, when Mr. Laporte conducted Colonne's orchestra.

***

Beethoven gave a name, "Pastoral," to his Sixth Symphony. He went so far as to sketch a simple programme, but he added this caution for the benefit of those who are eager to find in music anything or everything except the music itself: "Rather the expression of the received impression than painting." Now the Seventh Symphony is a return to absolute music, the most elevated, the most abstract.

Yet see what commentators have found in this Seventh Symphony. One finds a new pastoral symphony; another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany delivered from the French yoke. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and warlike, such as the ancient Moors of Spain. An old edition of the symphony gave this programme: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast." Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the andante pictured a procession in an old cathedral or in the catacombs; while Dürenberg, a more cheerful person, prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of Bacchus or an orgy of villagers after a wedding. Oulibicheff goes so far as to say that Beethoven portrayed in this Finale a drunken revel to express the disgust excited in him by such popular creations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother,

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the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the Seventh Symphony," says Wagner, "is this eleventh variation."

In these days the first question asked about absolute music is, "What does it mean?" The symphonic poem is free and unbridled in choice of subject and purpose. The composer may attempt to reproduce in tones the impression made on him by scenery, picture, book, man, statue. He is "playing the plate," like the æsthete-pianist in *Punch.*

But why should anything be read into the music of this Seventh Symphony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the third movement is an old pilgrim hymn of Lower Austria, but the statement is of only antiquarian interest.

To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. The Seventh Symphony needs no analysis; it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

***

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. The first movement opens with an Introduction, poco sostenuto, A major, 4-4. A melodic phrase is given to the oboe, then clarinets, horns, bassoons, against crashing chords of the full orchestra. This figure is worked contrapuntally against alternate ascending scale passages in violins and in basses. There is a modulation to C major. A more melodious motive, a slow and delicate dance theme, is given out by wood-wind instruments, then repeated by the strings, while double-basses, alternating with oboe and bassoon, maintain a rhythmic accompaniment. (A theme of the first movement is developed out of this rhythmic figure, and some go so far as to say that all the movements of this symphony are in the closest relationship with this same figure.) The initial motive is developed by the whole orchestra fortissimo, A major; there is a repetition of the second theme, F major; and a short coda leads to the main portion of the movement.

This main body, Vivace, A major, 6-8, is distinguished by the persistency of the rhythm of the "dotted triplet." The tripping first

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theme is announced, piano, by wood-wind instruments and horns, accompanied by the strings. It is repeated by the full orchestra fortissimo. The second theme, of like rhythm and hardly distinguishable from the first, enters piano in the strings, C-sharp minor, goes through E-flat major in the wood-wind to E major in the full orchestra, and ends quietly in C major. The conclusion theme is made up of fiugres taken from the first. The first part of the movement is repeated. The free fantasia is long and elaborate. The third section is in orthodox relationship with the first, although the first theme is developed at greater length. The coda is rather long.

II. Allegretto, A minor, 2-4. The movement begins with a solemn first theme played in harmony by violas, violoncellos, and double-basses. The strongly marked rhythm goes almost throughout the whole movement. The second violins take up the theme, and violas and violoncellos sing a counter-theme. The first violins now have the chief theme, while the second violins play the counter-theme. At last wood-wind instruments and horns sound the solemn, march-like motive, and the counter-theme is given to the first violins. The rhythm of the accompaniment grows more and more animated with the entrance in turn of each voice. A tuneful second theme, A major, is given to wood-wind instruments against arpeggios for the first violins, while the persistent rhythm is kept up by the basses. There is a modulation to C major, and a short transition passage leads to the second part. This is a repetition of the counter-theme in wood-wind instruments against the first theme in the basses and figuration for the other strings. There is a short fugato on the same theme, and the second theme enters as before. There is a short coda.

III. The third movement, Presto, F major, 3-4,* is a brilliant scherzo. The theme of the trio, assai meno presto, D major, 3-4, is said to be that of an old pilgrim hymn in Lower Austria. "This scherzo in F major is noteworthy for the tendency the harmony has to fall back into the principal key of the symphony, A major." A high-sustained A runs through the trio.

IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to Mr. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,—"unbuttoned joy," as the composer himself would have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda

*Mr. Alexander Siloti, the Russian pianist and conductor, contributed an article to the *Signale* of September 17, 1913, in which he argued that this whole Scherzo should be considered as being in 6-4 instead of 3-4.

CHARLES WESTEL

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to it, "as a chorus might follow upon the stanzas of a song." There is imitative contrapuntal development of a figure taken from the bacchantic theme. A second theme of a more delicate nature is announced by the strings and then given to wind instruments. There are strong accents in this theme, accents emphasized by full orchestra, on the second beat of the measure. Brilliant passage-work of the orchestra, constantly increasing in strength, includes a figure from the first theme. There is a repeat. The first theme is then developed in an elaborate manner, but the theme itself returns, so that the rondo character is preserved. There is a return to the first theme in A major. The third part of the movement is practically a repetition of the first, but the second theme is now in A minor. There is a long coda with a development of the figure from the first theme over a bass which changes from E to D-sharp and back again. The concluding passage of the theme is used fortissimo, and the movement ends with a return of the conspicuous figure from the main theme.

***

Richard Wagner, in "The Art Work of the Future": "To give his tone-shapes that same compactness, that directly cognisable and physically sure stability, which he had witnessed with such blessed solace in Nature's own phenomena—this was the soul of the joyous impulse which created for us that glorious work, the Symphony in A major. All tumult, all yearning and storming of the heart, become here the blissful insolence of joy, which snatches us away with bacchanalian might and bears us through the roomy space of Nature, through all the streams and seas of Life, shouting in glad self-consciousness as we tread throughout the Universe the daring measures of this human sphere-dance. This symphony is the *Apotheosis of Dance* herself: it is Dance in her highest aspect, as it were the loftiest Deed of bodily motion incorporated in an ideal mould of tone. Melody and Harmony unite around the sturdy bones of Rhythm to firm and fleshy human shapes, which now with giant limbs' agility, and now with soft, elastic pliance, *almost before our very eyes*, close up the supple,

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teeming ranks; the while now gently, now with daring, now serious,* now wanton, now pensive, and again exulting, the deathless strain sounds forth and forth; until, in the last whirl of delight, a kiss of triumph seals the last embrace"!—*Englished by William S. Ellis.*

Recitative, "Temerari," and Aria, "Come scoglio," from "Così fan tutte," Act I., No. 14 . . . Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Così fan tutte, osia La scuola degli amanti" ("All Women do so; or, The School for Lovers"), opera in two acts, text by Lorenzo da Ponte, music by Mozart, was performed for the first time at Vienna, January 26, 1790. Ferrando and Guglielmo make a wager with Don Alfonso that all women are not coquettish. Their sweethearts, Fiordiligi and Dorabella, are true. The lovers return from a feigned

* Amid the solemn-striding rhythm of the second section, a secondary theme uplifts its wailing, yearning song; to that rhythm, which shows its firm-set tread throughout the entire piece, without a pause, this longing melody clings like the ivy to the oak, which without its clasping of the mighty bole would trail its crumpled, straggling wreaths upon the soil, in forlorn rankness; but now, while weaving a rich trapping for the rough oak-rind, it gains for itself a sure and undishevelled outline from the stalwart figure of the tree. How brainlessly has this deeply significant device of Beethoven been exploited by our modern instrumental-composers with their eternal "subsidiary themes"!—R. Wagner.

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voyage, and, disguised as Albanians, make hot love to their sweethearts to put them to the test.

This recitative and air are sung by Fiordiligi. The part was first taken by Francesca Gabrielli, sometimes called La Gabriellina, better known as La Ferrarese to distinguish her from Catterina Gabrielli, of Rome. Francesca was born at Ferrara, and was a pupil of Sacchini at Venice. In 1770 she was ranked in the first class of operatic singers. She appeared in London in 1785, and died at Venice in 1795. There is an amusing account of her in Da Ponte's Memoirs.

The accompaniment of this air is scored for two oboes, two clarinets, two bassoons, two trumpets, and the usual strings.

Recitative.

Temarari, sortite fuori di questo loco! e non profani l' alito infausto degli infami detti nostro cor, nostro orecchio, e nostri affetti! Invan per voi, per gli altri invan si cerca le nostr' alme sedur: l' intatta fede che per noi già si diede ai cari amanti saprem loro serbar infino a morte, a dispetto del mondo e della sorte.

Aria. B-flat major, Andante maestoso, 4-4.

Come scoglio immoto resta
Contra i venti e la tempesta,

Allegro.

Così ognor quest' alma è forte nella fede, e nell' amor.
Con noi nacque quella face, che ci piace e ci consola,
E potrà la morte sola, far che cangi affetto il cor.
Come scoglio, etc.

(Più Allegro.)

Rispettate, anime grate,
Questo esempio di costanza,
E una barbara speranza
Non vi renda audaci ancor.

The following is a paraphrase in English:—

Rash ones, withdraw and disappear at once! Profane no longer with poisonous breath of wanton tongue our heart, our ears, our mind! In vain do you seek through your art to deceive and corrupt the heart. Spotless fidelity, maintained and guarded, shall, in spite of every state, sustain the union of lovers till death; nothing shall sunder it.

Firm as a rock in storm and tempest, unshaken and unwavering is my heart; immovable, it holds ever true to the loved one. True love, this light bursts forth for us to charm and comfort; death alone can change our love and heart.

Firm as a rock, etc.

Respect, O ungrateful souls, this example of constancy! Let not a cruel hope make you still audacious.

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Concerto in F major for Strings and Two Wind Orchestras.

George Frideric Handel

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

The present arrangement of movements from Handel's concerto is by Gustav Friedrich Kogel.* It was performed for the first time in Boston, December 28, 1907, Dr. Muck conductor.

Little is known about the history of the original work. It is composed for two bands of two oboes, two horns, bassoons, and for strings. The date of composition is not known. Handel hardly ever dated a manuscript. Chrysander thinks the concerto belongs to Handel's later period, and that it was written between 1740 and 1750. It was published for the first time in the edition of the German Handel Society, 1886. We do not know where or when the work was first performed, or whether it were performed while Handel was alive, though there is every probability that it was.

W. S. Rockstro, in his Life of Handel (1883), gave the following account of the concerto:—

"The volume in the Royal Collection labelled 'Sketches,' which contains the disputed *Magnificat* and the two unpublished versions of 'How beautiful,' contains, also, a long and extremely elaborate com-

* Kogel was born January 16, 1849, at Leipsic. He studied at the Conservatory of that city (1863–67), lived some years in Alsace as a music teacher, returned home when the war broke out, worked for the firm of Peters, the music publisher, and in 1874 began his career as a conductor. He conducted in the theatres of Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipsic (1883–86), was conductor of the Philharmonic Orchestra, Berlin, in 1887, and in 1891 he became conductor of the Museum Concerts at Frankfort-on-the-Main. In 1903 he was removed, to make a place for Sigismund von Hausegger. He has edited editions of operas and orchestral works, among the latter two concertos of Handel. He conducted on December 4, 5, 18, 19, 1903, and on November 11 and 12, 1904, concerts of the Philharmonic Society of New York in Carnegie Hall.

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position, which has never yet been brought before the public. M. Schoelcher was evidently aware of the existence of the manuscript; for, at page 139 of his Life of Handel, he quotes it as a proof that certain portions of 'the Messiah' were more fully accompanied than the world has generally supposed.* . . . The manuscript, filling eighty-four pages of paper, exactly similar in size, texture, and water-mark to that used for the *Magnificat*, resembles that work so closely in the character of its handwriting that there can be no doubt that it was produced at very nearly the same period; that is to say, between the years 1737 and 1740. It consists of nine distinct movements . . . the first is a stately *pomposo*. The second introduces the descending passage of semiquavers which forms so prominent a feature in the Hailstone Chorus. The subject of the third begins like that of 'Lift up your heads.' The ninth breaks off at the end of the second bar, and the remaining pages are missing; but the loss is less deplorable than might have been supposed, for the seventh, eighth, and ninth movements are reproduced in a complete though modified form in an organ concerto published by Arnold in 1797."

Kogel has taken five of the movements. The first, Pomposo, F major, 4-4,—"Mr. George Frideric Handel is by far the most superb personage one meets in the history of music,"—is in the conventional form of what is known as the Lully overture. "The form of the overture of Lulli's time consisted of a slow Introduction, generally repeated, and followed by an Allegro in the fugued style; and occasionally included a movement in one of the many dance-forms of the period, sometimes two pieces of this description." (The French overture—the Lully—began with a slow introductory movement; the Italian overture, with a quick movement.) The second movement follows, Allegro, F major, 3-4. The third, A tempo ordinario, F major, 4-4, is the sixth of the original. The fourth is the fourth of the original, Largo, D minor,

* Rockstro refers to this remark of Schoelcher: "The volume of MS. (which has been entitled *Sketches*) contains a piece of instrumentation which evidently applies to the chorus 'Lift up your gates'" (*sic*). And then Schoelcher gives the instrumentation of this concerto.—P. H.

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12-8, with violin solo.* It partakes of the nature of a Siciliano.† The final movement is the eighth of the original, Allegro, F major, 12-8.

The original is full of Handelian mannerisms, and students of the organ concertos will here and there recognize familiar passages. The instrumentation is often of an antiphonal character; the different wind-choirs answer the strings and *vice versa*. In his method of dividing the orchestra into separate and distinct families Handel anticipated in a measure the processes of modern masters of instrumentation.

It is the fashion in these days to forget the age in which he lived and to speak knowingly of the thinness of his scores. Handel employed two widely differing styles,—one for opera, the other for oratorio. In his concertos he usually treated the instruments as he treated his choruses. When he wrote for opera, his instrumentation was more varied and lighter; yet he has been accused of having abused the orchestral resources, and he was reproached for stunning the ear, as after him were Rossini, Berlioz, Verdi, Wagner.

***

The oboe of Handel in quality and tone was not the oboe of to-day. The gradual improvements made in its mechanism took away little by little the characteristic tone. As Lavoix says: "The sonority of the oboe may be compared to the delicate tints that are changed by daylight. The least modification in the boring or in the length of the instrument deprives it of its touching accents of gentle melancholy which are so valuable in orchestral coloring. Now that its purity of intonation is irreproachable, the whole endeavor of makers is to find again the ancient tone-color."

***

Handel in his day and generation was an experimenter in the art of instrumentation, and certain of his innovations in the combinations of

* At the concert on December 28, 1907, all the violins played.

† The Siciliana, or Siciliano, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells: those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks round the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together. It has also been described as a sort of passe-pied danced to a lively measure of 6-8. A dancing master, Gawlikoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "Music Lexicon" (Leipsic, 1732), classed Siciliana as a Canzonetta: "The Sicilian Canzonetten are after the manner of a gigue, 12-8 or 6-8."

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instruments are of much interest. He had at his disposal the violins, first, second, and sometimes third; violas, the violetta marina,* the viola da gamba, the violoncello, the double-bass; the lute, the theorbo,† and the harp; trumpets, horns, trombones, the old cornet (a large and coarse reed wind instrument); three varieties of the flute, oboes, bassoons, double-bassoons, and the drum family; clavecin and organ. He did not disdain the carillon, and it is recorded that he sighed for a cannon.

Let us look at some of Handel's orchestral combinations. (I am here indebted to Henri Lacroix's "Histoire de l'Instrumentation.") In "Il Penseroso ed il Moderato" two 'cellos are wedded to two bassoons. Sometimes the violin parts, by the way, were considered as extremely difficult, as in the sonata which serves for an overture to "Trionfo del Tiempo" (1708). (It should be remembered that in Italy the first violin of Handel was Corelli.) Handel used archlutes and theorbos from "Resurrezione" (1708) to "Saul" (1738), but he gave them no

* There is still some doubt as to the precise character of this instrument. It is supposed by some that the name was applied to the viola d' amore. Others say it was a stringed instrument similar in tone to the viola d' amore and also called "violetta piccola"; but there are again some who insist that the violetta piccola was the soprano or *dessus* of the viola da gamba family with a compass from A on the first space of the bass staff to the A on the second space of the treble. (See Mahillon's "Catalogue descriptif et analytique du Musée Instrumental du Conservatoire Royal de Musique de Bruxelles," second edition, vol. i. p. 317; Ghent, 1893.) The air given to the violetta marina by Handel in "Orlando" (composed in 1732) is for an instrument of four strings, and it is sustained only by "violoncelli pizzicati." Schoelcher gives a rambling disquisition of the instrument,—what it might have been and what it probably was not,—and quotes an advertisement of a concert in the *Daily Journal* of London, 1732: "Signor Castrucci will play a concerto of his own, on a beautiful new instrument called the *viola marina*." This Pietro Castrucci, a pupil of Corelli, was born at Rome in 1689; he died at London in 1769. In 1715 he went to London to be concert-master of Handel's opera orchestra. Riemann says that Castrucci not only introduced, but invented the instrument. Castrucci was the original, they say, of Hogarth's "The Enraged Musician." Sala says in his "William Hogarth": "The 'Enraged Musician' is stated to be a portrait of Handel. There is nothing to prove the assertion. His countenance does not at all resemble that of the immortal composer of the 'Messiah.'" Castrucci gave a concert in 1732, and he announced "particularly a solo, in which he engages himself to execute twenty-four notes with one bow." He died poor and forgotten.

† The theorbo was introduced at the beginning of the seventeenth century to complete the family of lutes. It was invented at Rome by Bardella, and for some years it was not known outside of Italy. It finally passed into Germany, then into France. Praetorius described it as called by the Romans a chittarone, a bass lute with twelve or sixteen strings. "The Romans at first put six pairs of strings to it, then the Paduans added two pairs, and there were still further additions. Padua, however, has the reputation for making the theorbos." The instrument has been described as having two necks, to the longest of which the bass strings were attached. "The strings were usually single in the theorbo, and, when double or tuned in octaves or unison with the bass or treble notes, the instrument was called the archlute, or chittarone." Sir John Hawkins says ingeniously that a Neapolitan invented the theorbo and called it "tiorba," from its resemblance to an instrument used for pounding perfumes. There is another story that the inventor, Tiorba, an Italian, gave the instrument its name. Johannes Kapsberger, who died about 1630, was a skilled player of the theorbo, and he wrote much music in tablature for it. There is a part for the instrument in a set of Corelli's sonatas. Henri Grénerin wrote a "Livre de Théorbe," a theorbo school, and dedicated it to Lully.

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important part: they were joined in the mass that composed the basso continuo. The harp is in "Julius Cæsar," in the Concerto Grosso VI., and in "Saul," where an air of David is accompanied by harp, theorbo, violins, and basses in pizzicato.

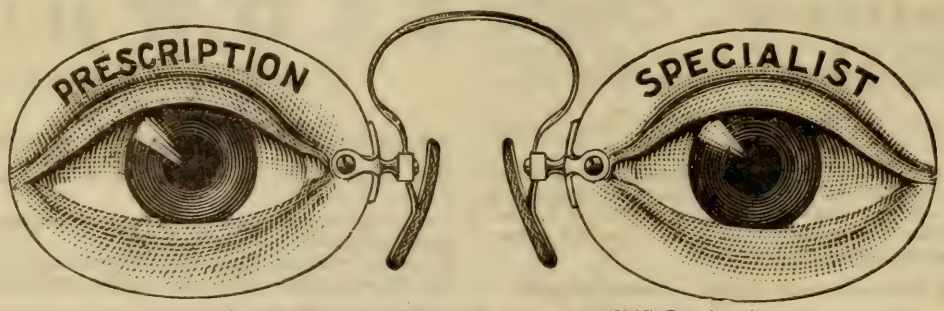
Handel did not use the trombones as much as Bach did, but he favored the horn in his second period, and in "Julius Cæsar" wrote parts for four horns. His earliest use of this instrument in Italian and English operas was in 1720 in "Rhadamisto."

I have already spoken of his use of trumpets and oboes. "M. Schoelcher has censured him for accompanying with the oboe the martial air of Roderigo, 'Già grida la tromba.' According to tradition, and even in accordance with the text, the trumpet should have expressed the thought of the librettist, but in using the oboe Handel did not stray as far from the traditions as has been supposed. The oboe was both a warlike and a pastoral instrument; its acrid and piercing sonority fitted it for military music; the old bands of France, England, and Germany were composed almost exclusively of oboes and Lully's March of Musketeers is composed for those instruments. Handel also used the oboe with trumpets and bassoons for his orchestral pieces played outdoors, and only by means of recent inventions has the oboe been almost driven from military bands, where modern brass instruments would have crushed it." In "Friede Freude" Handel wrote parts for four oboes.

Except in the accompaniment of the voice, Handel's bassoon played usually a modest part: it was either in the basso continuo or it served as bass to oboes and flutes. Handel's double-bassoon is first found in the "Coronation Anthem" (1727). There was then no example of this instrument in England, and a manufacturer, Stanesby, supplied Handel. The flute was favored, and Handel wrote graceful arabesques for it. The drums, as a rule, doubled the bass for the trumpets, but they have a more important and effective part in a chorus in "Joshua." It is said that he used side-drums in "Joshua" and "Giustino," but they are not indicated in the score of the former. Handel had two clavecins in his orchestra. He used the keyed carillon in "Saul."

Let us speak a few words about Handel's blending of timbres. In

FRANK MÜLLER



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the "Resurrezione" he put aside for a time first violins and violas, and used two flutes, two bassoons, two trumpets, violas da gamba, theorbo, archlute, and 'cello. Sometimes he used only a small choir of oboes to gain an effect. He enjoyed antiphonal effects,—trumpets with trombones in dialogue with the orchestra and responding to a lamenting oboe; or fanfares of trumpets interrupting violins in accompaniment

He was fond of varying the instrumentation in the accompaniment of the voice. I have mentioned the instrumentation for an air in "Orlando." In "Rinaldo" four trumpets and kettledrums are used for a tenor. In the second act of "Athalie" a 'cello solo counterpoints the air of a tenor, while the harmony is given to double-bass, clavecin, and archlute. An air of counter-tenor in "Parthenope" (1730) is accompanied by two horns, two oboes, two violins, violetta, and bass. "It is not rare, especially in the sacred works, to find an accompaniment specially designed for certain rôles; thus in the 'Resurrezione' John has his own peculiar orchestra—a flute, a viola, and a theorbo."

When Handel accompanied his oratorio choruses, he felt that the orchestra should be more severe: his first thought was majestic weight and impressive sonority. For this reason Quanz complained of the insupportable force of Handel's instrumentation; hence the caricaturists and satirists of Handel's time alluded to his noisy offences. Yet the hearers of that period were not unaccustomed to strange combinations of instruments. Schoelcher quotes from the *General Advertiser* of October 20, 1744: "At the Lincoln's Inn Theatre will be performed a serenata and an interlude called 'Love and Folly,' set to music by Mr. Gaillard. To be concluded with a new Concerto Grosso of twenty-four bassoons, accompanied by Signor Caporale on the violoncello, intermixed with Duettos by four double-bassoons, accompanied by a German flute; the whole blended with numbers of violins, hautboys, fifes, trombony's, French-horns, trumpets, drums, and kettledrums."

The tradition is that Handel used twelve first and twelve second violins; but we know from his manuscripts that he frequently added instruments, extras in the symphonies and the *tutti*.

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Schoelcher's defence of Handel's "noisiness" is amusing: "He was beyond his century, but, like all men of even the boldest genius, he was subject to the influences which surrounded him. Boldness must be estimated relatively. He dared not make use of the big drum, from which Rossini has extracted such fine effects in his finales; and perhaps he did not refrain from doing so without manifesting some regret; for, with satirical exaggeration, he is accused of having one day exclaimed, 'Ah! why cannot I have a cannon?' The fastidious may, perhaps, object that Handel is outraged by supposing him capable of such a regret. But why so? The big drum requires to be used with great discernment; but it seems to be as useful as any other bass instrument. It is to the side-drum exactly what the bassoon is to the hautboy, the violoncello to the violin, and the double-bass to the violoncello. It has only become odious through the stupid abuse which has been made of it; but must we prosecute the trumpet because every showman blows it at a fair? Must we abolish the side-drums on account of Drum Quadrilles at the Surrey Gardens? If Burney is to be believed, Handel would have gone far beyond the big drum, for he speaks of a bassoon *sixteen feet high*, which was used in the orchestra in the commemoration of 1784, and which John Ashley attempted to play upon. 'This bassoon,' says he, 'was made with the approbation of Mr. Handel,' for John Frederick Lampe, the excellent bassoon player belonging to his company. It may be, however, that Burney, who, like all men of wit, was something of a wag, wished to amuse himself, at the expense of the credulous, with this wind instrument of sixteen feet in height; but it is certain that monster bassoons were made in August, 1739, and that Handel made use of them in January, 1740. The *London Daily Post* of the 6th of August, 1739, announces: 'This evening the usual concert at Marybone Gardens, to which will be added two grand or double bassoons, made by Mr. Stanesby, Junior, the greatness of whose sound surpasses that of any other bass instrument whatsoever; never performed with before.'* Six months afterwards, in the accompaniment to the air, 'Let the pealing organ,' of 'Allegro, Penseroso ed Moderato,' Handel wrote *bassons e basson grosso.* He deemed it impossible to increase the orchestra more than he did; but he carried it beyond all the dimensions to which it had attained up to his time. Pope makes allusion to this in the 'Dunciad,' when he compares him to

'Bold Briareus with a hundred hands.'

In the second edition of that satire, 'with the illustrations of Scriblerus,' the anonymous Scriblerus (who was no other than Pope himself, assisted by Warburton) comments upon this verse in a note:

* But see Lacroix's mention of the double-bassoon used in the "Coronation Anthem" in 1727.

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'Mr. Handel had introduced a greater number of hands and more variety of instruments into the orchestra, and employed even drums and cannon to make a fuller chorus; which proved so much too manly for the fine gentlemen of his age that he was obliged to remove his musick into Ireland.' The cannon is probably a poetic license of Scriblerus."

THREE POEMS, "IM TREIBHAUS," "TRÄUME," AND "SCHMERZEN."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

These songs are Nos. 3, 5, 4, of a set entitled "Fünf Gedichte für eine Frauenstimme in Musik gesetz von Richard Wagner." The set includes "Der Engel," "Stehe still," "Im Treibhaus," "Schmerzen," "Träume." The words are by Mathilde Wesendonck (1828–1902). When she met Wagner in 1852, she was, in her own words, a blank page. The story of her connection with him is best told in "Richard Wagner to Mathilde Wesendonck," translated, with preface, etc., by W. A. Ellis (New York, 1905).

IM TREIBHAUS.

Hoch gewölbte Blätterkronen,
Baldachine von Smaragd,
Kinder ihr aus fernen Zonen,
Saget mir warum ihr klagt?
Schweigend neiget ihr die Zweige,
Malet Zeichen in die Luft,
Und der Leiden stummer Zeuge,
Steiget aufwärts süsser Duft,
Weit in sehnenden Verlangen,
Breitet ihr die Arme aus,
Und umschlinget, nah'nfangen
Öde Leere nicht'gen graus.
Wohl ich weiss es arme Pflanze,
Ein Geschicke theilen wir,
Ob umstrahlt von Licht und Glanze,
Unsere Heimat ist nicht hier!

IN THE GREENHOUSE.

Mighty domes and leafy bowers,
Em'rald arches grand and high,
Ye were born 'neath tropic showers.
Sad ye seem,—ah, tell me why!
Slow and still your arms are weaving
Mystic figures in the air,
And a perfume, anguish breathing,
Sorrow sweet arises there.
How ye show desire and longing
In your mighty arm's embrace,
Grasping, while vain hopes are thronging,
Only air and empty space!
I, too, know it, prison'd palm-trees!
One our lot, one pain we bear.
Tho' we're bathed in radiant sunbeams,
Yet our homeland is not here!

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Und wie froh die Sonne scheidet
Von des Tages leerem Schein,
Hüllet der, der wahrhaft, leidet
Sich in Schweigens Dunkel ein.
Stille wird's, ein säuselnd weben
Füllet bang den dunklen Raum,
Schwere Tropfen seh' ich schweben
An der Blätter grünem Saum.

And so oft the sun at evening
Parts in twilight from the day.
Each of us, in silent grieving,
Bides the morrow as he may.
Now 'tis still, and yet a sighing
Thro' the palm house goes and grieves.
Heavy tear-drops now are lying
On the margins of the leaves.

(*Translated by F. F. Bullard.*)*

TRÄUME.

Sag', welch wunderbare Träume
Halten meinem Sinn umfangen,
Dass sie nicht wie leere Schäume
Sind in ödes Nichts vergangen?

Träume, die in jeder Stunde,
Jedem Tage schöner blüh'n,
Und mit ihrer Himmelskunde
Selig durch's Gemüthe ziehn?

Träume, die wie hehre Strahlen
In die Seele sich versenken,
Dort ein ewig Bild zu malen:
Allvergessen, Eingedenken!

Träume, wie wenn Frühlingssonne
Aus dem Schnee die Blüthen küsst,
Dass zu nie geahnter Wonne
Sie der neue Tag begrüsst,

Das sie wachsen, dass sie blühen,
Träumend spenden ihre Duft,
Sanft an deiner Brust verglühen,
Und dann sinken in die Gruft.

DREAMS.

Say, oh, say, what wondrous dreamings
Keep my inmost soul revolving,
That they not like empty gleanings
Into nothing are dissolving?

Dreamings that with every hour,
Every day, in brightness grow,
And with their celestial power
Sweetly through the bosom flow?

Dreamings that like rays of splendor
Fill the bosom, never waning,
Lasting image there to render:
All forgetting, one retaining!

Dreamings like the sun that kisses
From the snow the buds new born,
That to strange and unknown blisses
They are greeted by the morn,

That expand they may and blossom,
Dreaming spend their odors suave,
Gently die upon thy bosom,
And then vanish in the grave.

(*Translated by Francis Hueffer.*)

SCHMERZEN.

Sonne, weinest jeden Abend
Dir die schönen Augen roth,
Wenn im Meeresspiegel badend
Dich erreicht der frühe Tod;
Doch ersteh'st in alter Pracht,
Glorie der düst'ren Welt,
Du am Morgen neu erwacht,
Wie ein stolzer Siegesheld!

GRIEFS.

Sun, thou weepest every even
Thy resplendent glances red,
When into the sea from heaven
All too soon thou sinkest dead;
But new splendors thee adorn,
Glory of the darkened earth,
When thou wakest in the morn,
Hero-like of proudest worth!

* By courtesy of Oliver Ditson Co.

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Ach, wie sollte ich da klagen,
Wie, mein Herz, so schwer dich seh'n,
Muss die Sonne selbst verzagen,
Muss die Sonne untergeh'n?
Und gebieret Tod nur Leben,
Geben Schmerzen Wonnen nur:
O wie dank' ich, dass gegeben
Solche Schmerzen mir, Natur!

Why should I in vain regretting
Load with heaviness my heart,
If the sun must find a setting,
If the sun e'en must depart?
And engenders death but living,
If but grief can lead to bliss:
Oh! I thank thee then for giving,
Nature, me such pain as this.

(*Translated by Francis Hueffer.*)

Before their publication "Träume" and "Im Treibhaus" were called by Wagner "Studien zu 'Tristan und Isolde.'" "Träume" (the final version) and "Schmerzen" were composed in 1857. "Im Treibhaus" was composed early in 1858.

The orchestral accompaniment is by Felix Mottl.

Symphonic Poem No. 3, "The Preludes" (after Lamartine).

Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar in 1849–50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)." * The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take

* "Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a hand-written score.

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the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XVme Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt made his first appearance as a composer in the Gewandhaus, Leipsic, with "Les Préludes," the symphonic poem "Mazeppa," the pianoforte concerto in E-flat major (Hans von Bülow, pianist), and his romance "Englein hold im Lockengold" at a concert given for the "Orchester-Pensions-Institut," February 26, 1857. "Mazeppa" shocked the conservatives and provoked polemical articles, also a poem "Franz Liszt in Leipzig" by Peter Cornelius.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The first performance of "Les Préludes" in Boston was at a Philharmonic concert, December 3, 1859, when Arthur Napoleon,* pianist, made his first appearance in the city. "Les Préludes" was performed by the Philharmonic Society of New York, April 30th of the same year.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempest is over, does not seek to rest its memories in the sweet calm of country life?

* Arthur Napoleao (Napoleone) was born at Oporto, March 6, 1843. He made a sensation as a boy pianist at Lisbon, London (1852), Berlin (1854), studied with Charles Hallé at Manchester, made tours throughout Europe and North and South America, and about 1868 settled in Rio de Janeiro as a dealer in music and musical instruments. After his retirement from the concert stage he composed pieces for pianoforte and orchestra, pianoforte pieces, and he served as a conductor.

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Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Préludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass-drum, cymbals, harp, and strings.

The symphonic poem begins Andante, C major, 4-4, with a solemn motive, the kernel of the chief theme. This motive is played softly by all the strings, answered by the wood-wind in harmony, and developed in a gradual crescendo until it leads to an Andante maestoso, C major, 12-8, when a new phase of the theme is given out fortissimo by 'cellos, double-basses, bassoons, trombones, and tuba, against sustained harmonies in other wind instruments and arpeggios in violins and violas. The development of this phase leads by a short decrescendo to a third phase, a gentle phrase (9-8) sung by second violins and 'cellos against an accompaniment in the first violins. The basses and bassoons enter after every phrase with the first figure of the original solemn phase

The development of this third phase of the chief theme leads to the entrance of the second theme, E major, 12-8, given out by horn quartet and a quartet of muted violas (divided) against arpeggios in the violins and harp. (This phrase bears a striking resemblance to the phrase, "Idole si douce et si pure," sung by Fernando in the duet with Balthasar (act i., No. 2) in Donizetti's "La Favorite."*) The theme is played afterward by oboes, clarinets, and bassoons, against a more elaborate accompaniment, while violins and flutes introduce flowing passages between the phrases. The horn brings back the third phase of the chief theme, pianissimo, while the violins are loath

* "La Favorite," opera in four acts, text by A. Royer and Gustav Waöz, music by Donizetti, was produced at the Opéra, Paris, December 2, 1840. It was written originally in three acts for the Renaissance Theatre, Paris, and entitled "L'Ange de Nisida." Scribe collaborated in writing the text of the fourth act. The subject was taken from Baculard-Darnaud's tragedy, "Le Comte de Comminges." The part of Fernando was created by Gilbert Duprez (1806–96); the parts of Léonor, Alphonse, and Balthasar were created, respectively, by Rosine Stoltz, Barroilhet, and Levasseur.

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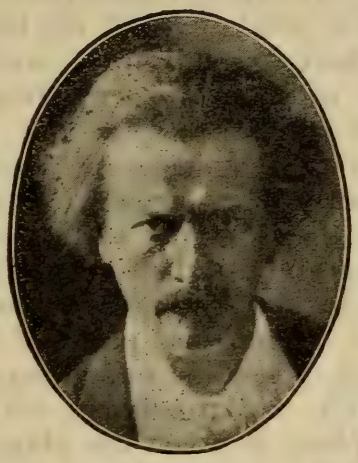

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to leave the initial figures of the second theme. The third phase of the theme dies away in flutes and clarinets

Allegro ma non troppo, 2-2. The working-out section is occupied chiefly with the development of the first theme, and the treatment is free. The initial figure of this theme is the basis of a stormy passage, and during the development a warlike theme is proclaimed by the brass over an arpeggio string accompaniment. There is a lull in the storm; the third phase of the chief theme is given to oboes, then to strings. There is a sudden change to A major, Allegretto pastorale, 6-8. A pastoral melody, the third theme, is given in fragments alternately to horn, oboe, and clarinet, and then developed by wood-wind and strings. It leads to a return of the second theme in the violins, and there is development at length and in a crescendo until it is sounded in C major by horns and violas, and then by wood-wind and horns.

Allegro marziale, animato, in C major, 2-2. The third phase of the chief theme is in horns and trumpets against ascending and descending scales in the violins. It is now a march, and trombones, violas and basses sound fragments of the original phase between the phrases. There is a brilliant development until the full orchestra has a march movement in which the second theme and the third phase of the chief theme are united. There are sudden changes of tonality,—C major, E-flat major, F-sharp major. The second phase of the chief theme returns fortissimo in basses bassoons, trombones, tuba, C major, 12-8, against the harmonies in other wind instruments and arpeggios in violins and violas that are found near the beginning of the work.

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SYMPHONY No. 5 . . . . . GUSTAV MAHLER

(Born at Kalischt, in Bohemia, July 7,* 1860; died at Vienna, May 18, 1911.)

This symphony, known to some as "The Giant Symphony," was performed for the first time at a Gürzenich concert at Cologne, October 18, 1904. The composer conducted. There was a difference of opinion concerning the merits of the work. A visiting critic from Munich wrote that there was breathless silence after the first movement, "which proved more effectively than tremendous applause that the public was conscious of the presence of genius." It is stated that after the finale there was much applause; there was also hissing.

The symphony was played for the first time in the United States by the Cincinnati Orchestra at Cincinnati on March 25, 1905.

When the symphony was performed in certain German cities, as at Dresden, January 27, 1905, at a symphony concert of the Royal Orchestra, and at Berlin, February 20, 1905, at a Philharmonic concert, the programme books contained no analytical notes and no argument of any sort. The compilers thus obeyed the wish of the composer. Mr. Ludwig Schiedermair tells us, in his "Gustav Mahler: eine biographisch-kritische Würdigung" (Leipsic, Hermann Seemann Nachfolger, *s. d.*), of Mahler's abhorrence of all programme books for concert use, and he relates this anecdote. Mahler conducted a performance of his Symphony in C minor at a concert of the Munich Hugo Wolf Society. After the concert there was a supper, and in the course of the conversation some one mentioned programme books. "Then was it as though lightning flashed in a joyous, sunny landscape. Mahler's eyes were more brilliant than ever, his forehead wrinkled, he sprang in excitement from the table and exclaimed in passionate tones: 'Away with programme books, which breed false ideas! The audience should be

* Mahler's parents, as he himself said, believed July 1 the correct date, but the papers relating to his birth-date were lost.

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left to its own thoughts over the work that is performing; it should not be forced to read during the performance; it should not be prejudiced in any manner. If a composer by his music forces on his hearers the sensations which streamed through his mind, then he reaches his goal. The speech of tones has then approached the language of words, but it is far more capable of expression and declaration.' And Mahler raised his glass and emptied it with 'Pereat den Programmen!'"

Yet Mr. Mahler's enthusiastic admirer and partisan, Ernst Otto Nodnagel, of Darmstadt, contributed to *Die Musik* (second November number and first December number of 1904) a technical analysis of the Fifth Symphony, an analysis of twenty-three large octavo pages, with a beautiful motto from Schiller. This analysis, published by Peters, and sold for the sum of thirty pfennig, is within reach of the humblest.

The symphony was completed in the spring of 1903. It was written in 1901–02 at his little country house near Maiernigg on Lake Wörther. Other works of this date are the "Kindertotenlieder" and other songs with Rückert's verses. The symphony is scored for four flutes (the third and fourth interchangeable with piccolo), three oboes, three clarinets (the third interchangeable with bass clarinet), two bassoons, one double-bassoon, six horns (in third movement a horn obbligato), four trumpets, three trombones, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, Glockenspiel, gong, harp, and strings.

The movements are as follows:—

PART I.

1. Funeral march, C-sharp minor, 2-2. With measured step. With marked precision. Like a funeral train.

2. A minor, 4-4. With stormy emotion. With the utmost vehemence.

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3. Scherzo, D major, 3-4. Vigorously, but not too fast.

PART III.

4. Adagietto, F major, 4-4. Very slow.
5. Rondo-Finale, D major, 2-2. Allegro commodo.

Let us respect the wishes of the composer who looked on analytical or explanatory programmes as the abomination of desolation. Yet it may be said that in the Rondo-Finale, after the second chief motive enters as the subject of a fugal section, one of the lesser themes used in the development is derived from Mahler's song, "Lob des hohen Verstands" (relating to the trial of skill between the nightingale and the cuckoo with the ass as judge).

***

Mahler visited Boston as conductor of the Metropolitan Opera House and as conductor of the Philharmonic Society of New York. At the Boston Theatre he conducted "Die Valkyrie," April 8, 1908 (the singers were Mmes. Morena, Leffler-Burkhardt, Kirkby-Lunn, and Messrs. Burrian, Blass, Van Rooy); "Don Giovanni," April 9, 1908 (Mmes. Eames, Fornia, Farrar, and Messrs. Scotti, Bonci, Blass, Mühlmann, and Barocchi); "Tristan und Isolde," April 11, 1908 (Mmes. Fremstad and Homer, Messrs. Burgstaller, Van Rooy, Mühlmann, Blass, Reiss, Bayer).

He conducted in Symphony Hall a concert of the Philharmonic Society of New York, which then visited Boston for the first time, on February 26, 1910. The programme was as follows: Berlioz, "Fantastic" Symphony; Bach, Suite (an arrangement by Mahler of movements from the second and the third suites, with the use of a

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"piano-harpsichord"); Beethoven, overture "Leonore," No. 3; Strauss, "Till Eulenspiegel's Merry Pranks."

***

Mahler's parents were of the tradesman class, in very moderate circumstances, but ambitious in matters of education. They moved to Iglau soon after the birth of Gustav. He was a shy, quiet child, sensitive to the hymns and songs of the Moravians and the military music that he heard. When he was four years old, he played on an accordion whatever he heard, and especially the marches of the brass band. Two years later he spent hours with an old pianoforte, and when he was eight, he gave lessons at five kreuzers a lesson to a seven-year-old. Music and reading were his passions. He studied at the gymnasium at Iglau, and for a short time at Prague, but his taste for music was so pronounced that in 1875 his father took him to Julius Epstein at Vienna and begged him to say whether the boy's talent warranted the necessary cost of development. Epstein heard Gustav play, and talked with him. He declared the boy to be "a born musician."

When Mahler entered the Vienna Conservatory in the fall of 1875, he was fifteen years old. Like Hugo Wolf, he was once described by the authorities as "rebellious," but, unlike Wolf, he was not expelled. He studied the pianoforte with Epstein, harmony probably with Robert Fuchs, and composition with Franz Krenn.* At the end of the first year he took a prize for pianoforte-playing and one for the first movement of a pianoforte quintet. In the second year the director Hellmesberger excused him from counterpoint because his compositions showed his knowledge. Mahler in after-years regretted that he had thus been excused. He took other prizes, and on July 11, 1878, at the "*Schlussproduktion*" a scherzo from his pianoforte quintet was performed, and the composer was the pianist.

* Krenn (1816–97), organist, Kapellmeister at the Michaels Church, composed fifteen masses and other music for the church, two oratorios, a symphony, lesser works, and he wrote treatises. He has been described as an excellent musician, taciturn, dry, and it was said of him that he never was young.

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It is often stated that Mahler was a pupil of Anton Bruckner; but Mahler never studied with Bruckner, at the Conservatory or in private. They were warm friends, however, and the older man would often play passages from his symphonies to him. Guido Adler, noting the influence of Bruckner, characterized him as the "adopted father-instructor" of the young man, who afterwards gave practical expression of his admiration by conducting Bruckner's symphonies. His arrangement of Bruckner's third symphony for the pianoforte, four hands, was published probably in 1878.

While he was at the Conservatory, Mahler studied according to the final course in the gymnasium, and entered his name at the Vienna University as a student of philosophy and history.

His fellow-students wondered at his pianoforte playing. From all accounts he might have been a great virtuoso. He composed busily at the Conservatory: a violin sonata was praised; he wrote a "Northern" symphony; he worked on an opera, "Die Argonauten"; these and other works were discarded. His "Klagende Lied" was at first conceived as an opera.

Philosophy was a favorite study with him, and he was versed in the writings of Kant, Schopenhauer, Fechner. Goethe and Schiller were familiar to him, and he delighted in historical, biological, and psychological investigations. His favorite writers were E. T. A. Hoffmann and Jean Paul Richter. Dostoievsky impressed him greatly.

While he was in the Conservatory, he added to his small income by giving pianoforte lessons. After he left the Conservatory, he found an engagement at Hall in Upper Austria, to conduct operettas and music for plays of all sorts in a summer theatre for the sum of 30 guldens and the extra salary of 50 kreuzers for each performance. In the fall he went back to Vienna, where he gave lessons and composed. In 1881–82 he conducted at a little theatre in Laibach. He again returned to Vienna and worked on an opera, "Rübezahl," which he never completed. Early in 1883 a better position was offered to him as first conductor at the Olmütz opera-house. From there he went to Cassel, where he remained two years as second conductor with the title "Königlicher Musikdirektor."

In 1883 and 1884 he composed his "Lieder eines fahrenden Gesellen," and began his first symphony. He wrote music for tableaux vivants, illustrative of Scheffel's "Trompeter." This music was popular, and it was performed in other German cities. Having conducted at a music

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festival at Cassel, he left that city in 1885 for Prague. Angelo Neumann's first conductor then at the opera-house was Anton Seidl. Rehearsals were intrusted to Mahler, who prepared "Das Rheingold" and "Die Walküre," but his abilities were first recognized publicly by his conducting "Don Giovanni." Later he conducted music-dramas of Wagner. At a symphony concert led by him three of his songs were sung by Miss Frank, the first public performance of any of his works.

Dr. Karl Muck conducted at this theatre in Prague (1886–92). Paul Stefan, in his Life of Mahler, states that Dr. Muck conducted Beethoven's Ninth Symphony at a Sunday concert in the opera-house. Mahler conducted the communion scene from "Parsifal" at the same concert. The Deutsche Schulpfennigverein arranged for a repetition of this concert on February 21, 1886. As Dr. Muck was obliged to go on a journey, Mahler conducted the symphony and the excerpt from "Parsifal." "He conducted," says Stefan, "with true *terribiltà* and without the score." Mahler received an address of thanks for this and for his work in behalf of Mozart, Beethoven, and Wagner. Later Mahler worked earnestly for Smetana's music.

From the summer of 1886 till the summer of 1888 Mahler was second conductor at the Leipsic opera-house. Nikisch was the first, but he had many engagements abroad and was sick for six months, so that Mahler conducted many performances. The relationship was friendly. Mahler was appreciated by the musicians and the public, and he left only because he wished to be first conductor, and this position was offered to him at Budapest. At Leipsic he became acquainted with the grandson of Weber, who asked him to complete and revise his grand

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father's opera "Die drei Pintos." Mahler did this, and the opera was produced at Leipsic under his direction January 20, 1888, with great success.

Mahler conducted at Budapest from 1888 to 1891. The opera-house was in a poor condition. He made it famous throughout Europe, but he could not agree with Count Géza Zichy, pianist, composer, and poet, who became the Intendant early in 1891. He resigned his position. Pollini called him as first conductor to Hamburg, where he ruled for six years and conducted as a visitor in other cities. He also conducted subscription concerts in Hamburg. In the summer of 1892, with a company chiefly made up of Hamburg singers and players, he visited London and gave performances of "Tristan und Isolde," "The Ring," and "Fidelio."

In 1897 he was invited to take the place of Wilhelm Jahns as conductor of the Vienna opera. Soon afterwards he was also appointed director. He ruled with an iron hand. He conducted the concerts of the Philharmonic Society of that city 1898, 1899, till 1901. From 1898 to 1900 he also conducted the Gesellschaft concerts.

Late in 1907 Mahler came to New York, and for three years conducted operas at the Metropolitan Opera House. Among the operas were music-dramas of Wagner, "Le Nozze di Figaro," "Fidelio," "The Sold Bride," and Tschaikowsky's "Pique Dame." His first appearance at this opera-house was on January 1, 1908, when he conducted "Tristan und Isolde." His first appearance in this country as a concert conductor was on November 29, 1908, with the Symphony Society of New York. In 1909 he was made the director of the reorganized Philharmonic Society of New York. He held this position during the seasons of 1909–10 and 1910–11, but before the end of the latter season ill-health obliged him to give up conducting. Hoping to find relief from a disease of the heart, he was treated in Paris, but it was his wish to die in Vienna. There inflammation of the lungs set in and brought the end. He was buried on May 22, 1911, in the Grinzing Cemetery. According to his wish the service was simple. There were no speeches at the grave.

***

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Various dates have been given to his symphonies, and until the publication of Stefan's biography it was not easy to determine whether the dates referred to the completion or the production of the earlier ones.

Thus Hugo Riemann states that the First Symphony, in D major, was produced in 1891 at Budapest and performed afterward in 1894 at the Music Festival at Weimar; others lead one to infer that the first performance was at Weimar, in 1894. Mr. Nodnagel, who apparently wrote with authority, said that the symphony was composed in 1888 and baptized at Weimar as the "Titan" (after Jean Paul Richter's romance); he said nothing about a performance at Budapest. The facts are these: The first symphony was begun in 1883–84 and completed in 1888. The performance at a concert of the Tonkünstler Fest at Weimar, June 3, 1894, was not the first. The composer conducted. The symphony was performed there chiefly through the insistence of Richard Strauss and Professor Doctor Kretzschmar. It was known as "Titan" (after Jean Paul Richter's romance). There was only one rehearsal, and the performance was inadequate. The symphony was performed for the first time at Budapest under Mahler's direction on November 20, 1889, and the programme characterized it as a "Symphonic poem in two parts."

The Second Symphony, C minor, was begun at Leipsic and completed at Steinbach on Lake Atter, in June, 1894.

The three instrumental movements of this colossal work were performed at a Philharmonic concert, conducted by Richard Strauss, in Berlin, March 4, 1895. According to Mr. Nodnagel, the programme notes prepared by Dr. Heinrich Reimann swarmed with errors, both in statements of fact and in the analysis of the extremely complicated music. He says that Dr. Reimann was unable to discover the first leading motive of the first movement; omitted to mention another important theme; blundered on his way to the end; and therefore there was an expression of disapproval as well as hearty applause. It is not easy to see how even the grossest errors of an analyst could so prejudice hearers in the audience. The second and third movements met with great favor, and the composer was called out five times after the scherzo. Mr. Nodnagel also states that the majority of the Berlin

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critics distorted or suppressed the facts, and represented the performance as a fiasco. Mahler at once began work on his Third Symphony, in F major, and on December 13, 1895, he conducted at his own concert in Berlin the whole of the Second. Again the Berlin critics behaved indecently, according to Mr. Nodnagel; the majority paid no attention to the invitation to the last rehearsal, and they were "so frivolous" as to take the three purely orchestral movements for granted, and went into the hall to hear only the finale. One of them referred in his article to "the cynical impudence of this brutal and very latest music-maker." But Messrs. Nikisch and Weingartner, who were present, were deeply impressed, and nine out of ten in the audience were wildly enthusiastic: they pressed close to the stage, and called out Mahler again and again. A few months later, March 16, 1896, Mahler gave another concert in Berlin, when he led the first movement of his Second Symphony, four "Lieder eines fahrenden Gesellen," for low voice and orchestra (Anton Sistermans, singer), and his First Symphony, with the title "Titan" omitted, and also with the omission of the second movement, the andante. The First Symphony was warmly received, and even the professional critics were not so bitter as at the first concert. This symphony is called by some "The Resurrection Symphony."

The Third Symphony, F major, known as the "Summer Morning's Dream," or "Programme" symphony, was sketched in August, 1895, at Steinbach, and completed in 1896. It was produced piece-meal and from the manuscript. Mr. Nikisch produced at a Philharmonic concert in Berlin, November 9, 1896, the second of the six movements, "What the flowers of the meadow tell me" (minuet). Mr. Weingartner, produced the same movement at Hamburg, December 8, 1896. Three movements (2, 3, 6) were soon afterward (March 9, 1897) produced by Mr. Weingartner in Berlin. The first performance of the whole symphony was at Krefeld at a concert of the Allgemeiner Deutscher Musikverein, in June, 1902.

The Fourth Symphony, G major, was composed in 1899–1900. It was produced at a concert of the Kaim Orchestra in Munich, November 28, 1901. The composer conducted. This symphony was performed in New York for the first time under Mr. Walter Damrosch's direction, November 6, 1904.

The Sixth Symphony, A minor, composed with the Seventh at Maiernigg, was produced at the Tonkünstler Fest at Essen on May 27, 1906. The Seventh, E minor, was produced at an exhibition concert at Prague, September 19, 1908. Mahler conducted both performances.

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The Eighth, begun in 1906, was produced at Munich, September 12, 1910.

Mahler left behind him a work completed at Toblach in 1908, "Lied von der Erde," Chinese songs with orchestra, sometimes called the Tenth Symphony, and a Ninth Symphony completed in 1909. "Das Lied von der Erde," a symphony in six parts, after Chinese poems, for contralto and tenor solos and orchestra, was produced at Munich, November 19, 1911, and repeated on November 20. Bruno Walter conducted. Mme. Cahier and William Miller were the solo singers. The text was taken from a collection of Chinese lyrics selected and translated by Hans Bethge. "Those chosen by the composer were altered and epitomized by him so that they should express one predominating idea—withdrawal from the world. The metaphysical development of this genius ends in pessimism and at last finds in renouncing the world adequate expression of his view of life and his feeling for life. The new work shows the profile of one regenerated after he had sought nothing more from life. The last movement of the composition may be interpreted as Mahler's own epilogue to his artistic career. Alone he stands in the fading world, and, while once more from quickly passing nature the old voice of earthly life is heard, he awaits death, exclaiming:

"Thou my friend, to me in this world
Fortune was not kind. Whither do I go?
I go and wander in the mountains,
I seek peace, peace for my lonely heart!
I wander to my home, to my homestead,
And will no longer roam about.
Still is my heart and awaits its hour.
The dear earth—everywhere—
Blooms in the spring, and buds anew!
Everywhere and forever
The far-off light is blue—
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* From the Munich correspondent of *Musical America*. The letter was published on December 9, 1911.

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any programme, was produced in Vienna late in June, 1912. The last movement is an adagio. Bruno Walter conducted.

***

"Mahler composed forty-one songs," writes Mr. Stefan; "they are not difficult, yet they are seldom sung." The text of the majority of them is taken from "Des Knaben Wunderhorn," the collection of Arnim and Brentano.

The four "Lieder eines fahrenden Gesellen" were composed in 1883, and published, score and version for pianoforte, in 1897. They were first sung by Anton Sistermans in Vienna, March 16, 1896.

"Lieder und Gesänge für eine Singstimme und Klavier" were published in 1892.

Songs from "Des Knaben Wunderhorn" were composed in 1888–1901. "Urlicht" is the contralto solo from the Second Symphony.

"Kindertotenlieder," text by Rückert, were composed at Maiernigg in 1901 or 1902.

"Das klagende Lied," solo voices, chorus, and orchestra, begun when Mahler was eighteen, and completed when he was twenty, was not published until 1899, and was first performed at Vienna, February 17, 1901. The ballad is founded on the old legend of the singing bone.

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There is a series of songs with orchestra, as "Der Schildwache Nachtlied," also a collection of songs with text by Rückert.

Mahler also composed "Humoresken" for orchestra.

***

Some of the symphonies of Mahler are characterized as programme music, but it has been said that he was no friend of realism as it is understood by Richard Strauss. "His music comes to a programme as to the ultimate ideal explanation of its meaning in language; with Strauss the programme is as a task set to be accomplished." To use Mahler's own words as reported: "When I conceive a great musical picture, I always arrive at the point where I must employ the 'word' as the bearer of my musical idea. . . . My experience with the last movement of my second symphony was such that I ransacked the literature of the world, up to the Bible, to find the expository word." Though he differed with Strauss in the matter of realism, he appreciated him highly: "No one should think that I hold myself to be his rival. Aside from the fact that if his success had not opened a path for me, I should now be looked on as a sort of monster on account of my works, I consider it one of my greatest joys that I and my colleagues have found such a comrade in fighting and creating."

Extraordinary and fantastic things have been written about Mahler's works, especially by E. O. Nodnagel (see his "Jenseits von Wagner und Liszt: Profile und Perspektiven," chapter i., Königsberg, 1902) and Ludwig Schiedermair (see "Gustav Mahler," Leipsic, *s. d.*). Mr. Nodnagel declares frankly that he was long in doubt whether the first symphony was inspired by Richter's "Titan" or not; whether the motto, "From the Days of Youth," printed over the first part on the programme at Weimar had reference to Richter's "Blumen, Frucht- und Dornenstücke." He hastily reread the works and cudgelled his brains. The motto for the second part was "Commedia umana," and the different movements of this first symphony were thus characterized on the programme:—

I. "Spring and no end." "The introduction portrays the awakening of Nature on the first morning."

II. Mosaic.

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III. "Under full sail."

IV. "The hunter's Funeral Procession: a dead march in the manner of Callot. The following may serve for an explanation if one be necessary: The composer found the exterior sources of inspiration in the burlesque picture of the hunter's funeral procession in an old fairy-book well known to all children in South Germany. The beasts of the forest escort the coffin of the dead forester to the grave; hares bear the banneret, and a band of Bohemian musicians, accompanied by cats, toads, crows, making music, and deer, foxes, and other four-legged and feathered animals of the woods, conduct the procession in farcical postures. This movement is conceived as the expression of a now ironically jovial and now ghastly meditative mood, which is followed immediately by 'Dall' inferno' (allegro furioso), as the sudden outbreak of doubt from a deeply wounded heart."

V. "Dall' inferno al Paradiso."

This funeral march in the manner of Callot has for a theme the familiar canon, "Frère Jacques."

No wonder that at first Mr. Nodnagel believed it was Mahler's intention to jibe at programme music. He came to the conclusion later that Mahler's mistake was in attaching a programme to music that had been first composed as absolute music. The score as published has no argument, no sub-titles, no mottoes.

This admirer of Mahler declares that the Symphony in C minor should be considered as absolute music as far as the effect of the music on the hearer be concerned. Yet Mr. Nodnagel suggests a programme: The Allegro maestoso is the funeral music for a great man, and there are hints at episodes in his life. The idyllic second movement refers to an episode of sunny happiness, the joy of childhood or of first love. The demoniacal scherzo portrays the doubt and despair of a racked soul. The fourth movement, "Primigenial Light," brings comfort with the alto solo (text from "Des Knaben Wunderhorn"). The finale, "The Great Call," includes text, partly from Klopstock, for solo voices and chorus, and, as "Resurrection" is the word of the prevailing mood, the symphony has been entitled the "Resurrection" Symphony; but

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Mr. Nodnagel rejects this title, and hastens to say that, while this last great appeal brings the eagerly longed-for deliverance, this relief is not that taught in the church, but according to "our modern philosophical view of life."

Consider for a moment the orchestra demanded for a performance of this Symphony in C minor. There should be as many strings as possible, and some of the double-basses should have the contra C string. There should be two harps, four flutes interchangeable with four piccolos, four oboes (two interchangeable with two English horns), five clarinets (one interchangeable with bass clarinet, and, when it is possible, the two clarinets in E-flat should be doubled in fortissimo passages), four bassoons (one interchangeable with double-bassoon), six horns (and four horns in the distance which in certain passages are added to the six), six trumpets (four trumpets in the distance, two of which can be taken from the six in the orchestra), four trombones, one tuba, organ, two sets of three kettledrums for three drummers, bass drum, snare-drum (and, when possible, several of them), cymbals, a gong of high pitch and one of low pitch, triangle, Glockenspiel, three bells, Ruthe,* and in the distance a pair of kettledrums, one bass drum, cymbals, triangle, soprano solo, alto solo, mixed chorus. The time of performance is about one hour and forty minutes.

The Third Symphony, "A Morning Summer Dream," also demands an unusually large orchestra,—four flutes (four piccolos), four oboes, three clarinets, four bassoons, eight horns, other wind instruments in proportion, all manner of percussion instruments, alto voice, female chorus and instruments in the distance, and a boy choir and bells high up in the hall. The score of this symphony has no sub-titles, no mottoes, but when the work was first produced these titles were published in the programme:—

Introduction: Pan awakes.
I. Summer enters. (Procession of Bacchus.)
II. What the flowers of the meadow tell me (minuet).

* A bundle of rods with which a drumhead is switched.

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III. What the animals in the forest tell me (rondo).
IV. What man tells me (alto solo).
V. What the angels tell me (female chorus and alto solo).
VI. What love tells me (adagio).

The orchestra of the Fourth Symphony is more modest,—four flutes (two interchangeable with piccolos), three oboes (one interchangeable with English horn), three clarinets in B, A, and C (one interchangeable with one in E-flat and one with a bass clarinet), three bassoons (one interchangeable with a double-bassoon), four horns, three trumpets, kettledrums, bass drum, triangle, little bells, Glockenspiel, cymbals, gong, one harp, strings. There is a soprano solo in the finale. The text is a Bavarian folk-song, to which Mr. Krehbiel in his translation gives the title "The Land of Cockaigne." Three verses will give an idea of the naïve poem:—

To us heav'n is yielding its pleasures:
Why heed then terrestrial treasures?
Earth's jars reach us never,
Contented forever,
  In quietude time passes by.
Our conduct, while truly seraphic,
With mirth holds voluminous traffic,
With singing and dancing,
With skipping and prancing,
  While Peter above lends an eye.

Turned loose by Saint John, the Lamb gambols,
Naught dreaming of Herod's dark shambles,
A spotless, an innocent,
A guileless, an innocent
  Creature we slew without dread.
For rue neither caring nor witting,
Saint Luke now the ox-throat is slitting.
Our wines, which are many,
Cost never a penny,
  And angels, sweet, bake all our bread.

. . . . . .

No music to mortal men given
Compares with that we have in heaven;
Cologne's maids are dancing
To measures entrancing,
  Saint Ursula beams with delight,

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The original title of this song is, we believe, "Der Himmel hängt voll Geigen "("The heavens hang full of fiddles"), and the poem is in "Des Knabel Wunderhorn." He made no use of the traditional tune to which this Bavarian song is customarily sung.

Some invent a programme for this Fifth Symphony. Thus the editor of the programme books of the Cincinnati Orchestra wrote, when the work was produced in that city: "Without constructing a 'programme' for the work, it may be regarded as (I.) the plaint of one who has not realized his aspirations, and in his disillusionment stands at the verge of desperation; the harmless play and life of nature reconcile him to his lot (III., IV.), and he returns to his life-work, which he resumes (V.) with willingness, insight, and renewed strength, finally reaching heights before unattainable. Further than this, it would be useless to attempt to catalogue its meanings." We do not know whether this argument was original with Miss Roedter or whether she borrowed it from some German deep thinker.

It should be observed, however, that Mahler, who at first gave clews to his hearers by means of titles and mottoes on the programmes of two of his symphonies, published the same symphonies as purely absolute music.

The Eighth Symphony is an illustration in music of the "Veni Creator Spiritus" and the closing scene of Goethe's "Faust." Here again the composer demanded an army of musicians: eight solo singers, three separate choirs,—two mixed and one of boys' voices,—an orchestra of 150 that includes a celesta, a pianoforte, a harmonium, a pipe organ, and a mandoline. When this symphony was performed in Berlin on May 17 and 18, 1912, the cost of the two performances was said to be over $12,000. The united choruses numbered about 900 singers, and those of the Gewandhaus, University, and Riedelverein of Leipsic were brought to Berlin by special train. The speculation proved to

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be remunerative, and the demand for tickets was so great that a third performance was given in the Schumann Circus, which can accommodate about 10,000 persons.

***

Mahler's last year in New York was not a happy one. He was literally sick at heart; he was worried by trifling matters of detail, and his natural nervousness became a torment to him. Before he sailed for Europe, Mr. Spiering, the concertmaster of the Philharmonic Society at that time, was obliged to conduct in his stead. It is not necessary to revive the gossip or even the facts: it is well known that he was worried as conductor by well-meaning officers of the society, and by critics who protested, not without reason, against liberties taken by him in rewriting scores of masters.

These compositions of Mahler were performed at concerts of the Philharmonic Society of New York while he was the conductor:—

1910, January 6: "Fünf Kinder-Totenlieder" (Ludwig Wüllner, singer).

1910, November 23, 25: songs, "Morning in the Fields" and "A Little Rhine Legend" (Mme. Alma Gluck, singer).

1911, January 17, 20: Symphony No. 4 (Miss Bella Alten, singer).

***

A correspondent in Berlin wrote an account of a conversation with the much-discussed Arnold Schönberg, who was fostered, encouraged, and at times reproved by Mahler. This account was published in *Musical America* (November 23, 1912). Schönberg is reported as saying: "Vienna is my home. It is there that I came to know that musical saint, Gustav Mahler. He it was who encouraged and guided me. In the pure atmosphere of his immortal creations I received my greatest inspirations and the incentive to work. . . . I can only reiterate what I said of his critics at the time of his death: 'How will they defend themselves against the charge that they were responsible for robbing the world of the greatest tone-poet of all times of his faith in his own

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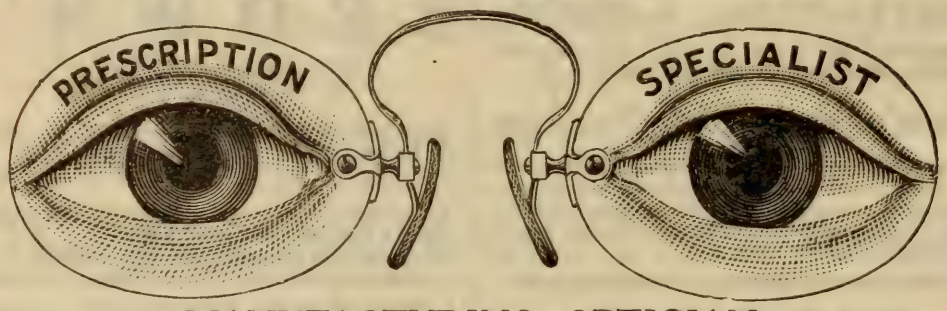

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works?' That caused him to say in one of his bitter moments: 'it seems that I have erred.' In the pure air of Mahler's doctrines there is to be found the faith that elevates and ennobles. Here in believing in the immortality of his works a composer reveals his faith in an eternal spirit."

***

Felix Weingartner, in his "Die Symphonie nach Beethoven" (1897, 1901), thus speaks of Mahler: "An interesting figure of our day, but far too little esteemed as a composer, is Gustav Mahler. His works are of colossal dimension, and require an unusually large number of executants, which makes their performance the more difficult and delays fame. If, however, we overlook these considerations, which are secondary, and view the composer himself, we find in him a deep, strong feeling which has its own mode of expression and says its say without any concern about possibilities of performance and success. His most striking characteristic is the remarkable breadth of his themes, which are of a very musical nature. He resembles Bruckner, his teacher, in many ways, but he is better able to treat his themes and construct his movements. There are perhaps bizarre passages and unnecessary difficulties in his works; we may find a certain prolixity; perhaps he is not severely critical in the selection of his themes; but everything he writes bears the stamp of a rich imagination and of a vital, passionate, well-nigh fanatical enthusiasm that has always kindled my sympathy."

This was written before the later symphonies were heard. It will be observed also that Mr. Weingartner makes the mistake of naming Bruckner as Mahler's teacher.

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BY PHILIP HALE.

It was a loss to the development of musical appreciation in this country when Mr. James Huneker grew weary of writing about music, musical performances, and musicians. Afterwards he wrote about the theatre. Tired of that, he frequented picture galleries and shared his emotions, likes, and dislikes with the public. And he examined curiously the lives and theories of famous egoists, iconoclasts, and supermen. His biography of Liszt appeared and disappointed his admirers, the general public, and himself. With this exception, he has had little to say about music for several years.

And now comes a volume of about two hundred pages, entitled "Old Fogy: His Musical Opinions and Grotesques: with an Introduction, and Edited, by James Huneker." The publisher is Theodore Presser Company, Philadelphia.

Mr. Huneker describes the old gentleman in an introductory note as eccentric and irascible, with an expansive temperament, so that, while he admired the music of Dussek and Hummel, he was not unacquainted with modern composers, and took pleasure in castigating them; but in the act of chastisement his tongue was in his cheek. Living in Philadelphia, when he visited New York, he was unfair to orchestras of that city. He was narrow, prejudiced, and, above all, he contradicted himself from day to day. Now he would abuse Bach, and within twenty-four hours he would be extolling "The Well-tempered Clavichord." In one article Liszt is ranked among the immortals, in another he is put among the mortals. Whenever he spoke of Chopin, a flush came into his face, and his speech was heightened, as Montaigne lost his philosophical indifference when he thought of Socrates.

Old Fogy was caught reading a volume of Huysmans on art, but fantastic and sentimental writers of the nineteenth century had nourished him, above all E. T. A. Hoffmann, whose Kreisler, the Kapellmeister, would have got along famously with Old Fogy. Mr. Huneker confesses that he did not understand him. As a pianist, he was dry and neat. He was an enthusiastic advocate and an indifferent critic. A vivacious, pugnacious, slightly unbalanced man; "but he was a stimulating companion, boasted a perverse funny bone and a profound sense of the importance of being Old Fogy."

The first chapter, "Old Fogy is Pessimistic," reveals the man. He begins by saying that such phrases as the "progress of art," the "im-

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provement of art," and the "higher average of art" are misleading and harmful. How can art improve? Is it an organism that is capable of growing up, maturing? If this is so, it can grow old, be only senile chatter, and die. Many of the scores in the Brown Room in the Boston Public Library are only tombstones in memory of composers, some of whom were dead while they composed and thought they were living. "Have you a gayer, blither, more youthful scapegrace writing to-day than Mozart? Is there a man among the moderns more virile, more passionately earnest or noble than Beethoven? Bach of the three seems the oldest, yet his C-sharp major Prelude belies his years. On the contrary, the Well-tempered Clavichord grows younger with time. It is the Book of Eternal Wisdom. It is the Fountain of Eternal Youth."

For the moderns are really the ancients. They have no naïve joy in creation. The composer of the twentieth century brings out his works in sorrow; his music is sad, complicated, morbid. Then there is Richard Strauss. "Some day I shall tell you what I think of the blond madman who sets to music crazy philosophies, bloody legends, sublime tommy-rot and his friends' poems and pictures." Berlioz says nothing in his music, but says it magnificently. Liszt was fortunate in being preceded by Berlioz. The former found the latter's symphonies too long, so he prescribed a homœopathic dose, the symphonic poem. "Nothing tickles the vanity of the groundlings like this sort of verbal fireworks: 'It leaves so much to the imagination,' says the stout man with the twenty-two collar and the number six hat." Liszt could not shake out an honest throw of a tune from his technical dice-box, so he built his music on so-called themes. He "named his poems, named his notes, put dog-collars on his harmonies,—and yet no one whistled after them." Compare these lines with the following chapters: "The Influence of Daddy Liszt" and "When I Played for Liszt," the former a slapdash and brutal assault, the latter an eloquent eulogy.

"Tschaikowsky studied Liszt with one eye; the other he kept on Bellini and the Italians. What might have happened if he had been one-eyed, I cannot pretend to say. In love with lush, sensuous melody, attracted by the gorgeous pyrotechnical effects in Berlioz and Liszt

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and the pomposities of Meyerbeer, this Russian, who began study too late, and being too lazy to work hard, manufactured a number of symphonic poems." This is splenetically unjust in one respect,—Tschaikowsky was not lazy, and he worked hard when his mind allowed him to compose. "Tschaikowsky either raves or whines like the people in a Russian novel." There is much more of this in the chapter "Tschaikowsky": how he turned Shakespeare's "Romeo and Juliet" into a bawd's tale; transformed Hamlet from a melancholy, philosophizing Dane into a yelling man of the Steppes, soaked with vodka; and makes over Francesca and her lover into "two monstrous Cossacks, who gibber at each other while reading some obscene volume."

Nor can Old Fogy endure the perverse, vile orgies of orchestral music of Strauss, "misfit music for such a joyous name, a name evocative of all that is gay, refined, witty, sparkling, and spontaneous in music! After Mozart give me Strauss—Johann, however, not Richard!"

No, the average of to-day is not higher. And what is meant by this phrase? Do more people go to concerts or more people enjoy music than fifty or a hundred years ago? Even if they do, numbers prove nothing. "I contend that there has been no great music made since the death of Beethoven; that the multiplication of orchestras, singing societies, and concerts are no true sign that genuine culture is being achieved. The tradition of the classics is lost; we care not for the true masters. Modern music making is a fashionable fad. People go because they think they should."

Still pessimistic, Old Fogy went to Bayreuth, and declared that he had listened to better performances of Wagner's music-dramas in Philadelphia. He had not visited Germany for thirty years. The Franco-Prussian War ruled everything. Ingenuousness had disappeared, and "in its place is smartness, flippancy, cynicism, unbelief, and the critical faculty developed to the pathological point." Nietzsche had elbowed out Schopenhauer from his niche. Wagner was classed as a fairly good musician, no inventor of themes, but his knowledge of harmony and constructive power are commendable. Siegfried Wagner was walking in the streets of Bayreuth, "a tin demi-god, a reduced octavo edition of his father bound in cheap calf." The "Ring"

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sounded antique, chiefly on account of the bad singing. Bayreuth was full of ghosts.

The chapter on "The Wagner Craze" follows. Wagner touched his apogee fifteen years ago and more. He was a reformer, not a founder, "a theatre musician, one accursed by a craze for public applause—and shekels—and, knowing his public, gave them more operatic music than any Italian who ever wrote for barrel-organ fame." His music, now stale in Germany, is imitated, or burlesqued, by the neo-Italian school. And what a thief Wagner was! "Rienzi" was a poor imitation of Meyerbeer. But Weber was the man he plundered with both hands. Wagner told his countrymen that his music required brains. "Aha!" said the German, "he means me"; that his music was not cheap, pretty and sensual, but spiritual, lofty, ideal. "Oho!" cried the German, "he means me again. I am ideal." And so the game went merrily on. The theatre is the place to hoodwink the "cultured" classes. "If 'The Flying Dutchman' is absurd in its story,—what possible interest can we take in the salvation of an idiotic mariner, who doesn't know how to navigate his ship, much less a wife,—what is to be said of 'Lohengrin'? This cheap Italian music, sugar-coated in its sensuousness, the awful borrowings from Weber, Marschner, Beethoven, and Gluck—and the story! . . . And Elsa! Why not Lot's wife, whose curiosity turned her into a salt trust! In 'Tristan' there is no action, and the orchestra never stops its garrulous symphonizing, while every theme is butchered to death."

Old Fogy was happier at Salzburg, where he bathed in Mozart's music and became healed; for to him Mozart is the greatest; less studied, less "doctrinaire," less artificial than Bach; blither and more serene than Beethoven. If Old Fogy had read M. Debussy's critical articles, he would have quoted the Frenchman's saying that Mozart has style and distinction, while Beethoven is lacking in these qualities. Beethoven, says Old Fogy, is dramatic, powerful, a maker of storms. "He is the father of all the modern melomaniacs, who, looking into their own souls, write what they see therein,—misery, corruption, slighting selfishness, and ugliness. . . . The dissatisfied peasant in the composer of the 'Eroica,' always in revolt, would not allow him tran-

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RECITALS — INSTRUCTION

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quillity. Now is the fashion for soul hurricanes. These confessions of impotent wrath in music." But is the new generation returning to Mozart,—music for music's sake,—to the Beautiful? Debussy is nearer to Mozart than to another, and Richard Strauss in his last opera tried to express the Mozartian spirit.

It was to be expected that Mr. Huneker, masked as Old Fogy, would write again about Chopin, and he notes the fact that only a certain portion of his music is studied in private or played in public. "How to present a programme of Chopin's neglected masterpieces might furnish matter for afternoon lectures now devoted to such negligible musical débris as Parsifal's neckties and the chewing gum of the flower maidens. He suggests the E-major Scherzo, Op. 54, G-sharp minor Prelude, the E-flat minor Scherzo, the C-sharp minor Prelude, the Polonaise in F-sharp minor, which is not militant, in spite of the legend; also the Polonaises in F-minor and E-flat minor, the Nocturnes in F-sharp minor and C-sharp minor, the Bolero and Tarantella," not Chopin at his happiest, withal Chopin, the G-flat major Impromptu, and among the Mazurkas there is ample opportunity to choose the unfamiliar.

They now teach the piano better than they taught in the last century. Then there was too much soulless drilling of fingers. The forearm and upper arm were disregarded; the répertoire was restricted; there was cramping pedagogy; tone was not an important factor in the scheme. "In the early sixties we believed in velocity and clearness and brilliancy." Technic no longer counts: the pianist must excel in tone and interpretation. "I am sure those who had the pleasure of listening to William Mason will recall the exquisite purity of his tone, the limpidity of his scales, the neat finish of his phrasing. Old style, I hear you say! Yes, old and ever new, because approaching more nearly perfection than the splashing, floundering, fly-by-night, hysterical, smash-the-ivories school of these latter days. Music, not noise—that's what we are after in piano playing, the higher piano playing. All the rest is pianola-istic!" A modern pianist must have mastered at fifteen all the tricks of finger, wrist, forearm, and upper arm. The memory must be prodigious. "To top all these terrible things, you must have the physique of a sailor, the nerves of a woman, the impudence of a prize-fighter and the humility of an innocent child."

As these articles were written for the *Étude*, which is devoted to pedagogic questions, Old Fogy gives a little practical advice. The

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morning hours are too precious to be wasted on mechanical finger exercises. "Take up Bach, if you must unlimber your fingers and your wits. But even Bach should be kept for afternoon and evening." Rosenthal said, when asked what is the best time to study études: "If you must study them at all, do so after your day's work is done. By your day's work I mean the mastery of the sonata or piece you are working at. When your brain is clear, you can compass technical difficulties much better in the morning than the evening. Don't throw away those hours. Any time will do for gymnastics."

All the pianists with a beautiful tone sit low before the keyboard. "Where you sit high and the wrists dip downward your tone will be dry, brittle, hard. Doubtless a few pianists with abnormal muscles have escaped this, for there was a time when octaves were played with stiff wrists and rapid tempos. Both things are an abomination, and the exception here does not prove the rule."

"Pachmann's playing is a notable example of plastic beauty. He seems to dip his hands into musical liquid instead of touching inanimate ivory and bone, wood and wire."

Four pianists are grouped together as famous virtuosos. Vladimir de Pachmann is a survival of an old and charming school whose shibboleth was touch, not tone. Old Fogy thinks that the three most beautiful touches of the piano of the nineteenth century were those of Chopin, Thalberg, and Henselt. The orchestral school follows, with Liszt, Tausig, and Rubinstein setting the pace. The second of the virtuosos considered is Paderewski, and the later Paderewski is very unlike the pianist of 1891. "His style more nearly approximates

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Rubinstein's plus the refinement of the Henselt school. He has sacrificed certain qualities. That was inevitable. All great art is achieved at the expense—either by suppression or enlargement—of something precious. Paderewski pounds more; nor is he always letter perfect; but do not forget that pounding from Paderewski is not the same as pounding from Tom, Dick, and Harry. And like Rubinstein, his spilled notes are more valuable than other pianists' scrupulously played ones. . . . Tired of his old, subdued, poetic manner, tired of being called a salon pianist, . . . Paderewski began to study the grand manner. . . . His tone is still forced; you hear the 'chug' of the suffering wires; but who cares for details—when the general performance is on so exalted a plane? And his touch is absolutely luscious in cantabile."

The interest in d'Albert is cerebral. He has the most intellectual brain since Bülow's. "D'Albert plays Bach, Beethoven, and Brahms as no one else on the globe—and he matches Paderewski in his merciless abuse of the keyboard. Either a new instrument, capable of sustaining the ferocious attacks upon it, must be fabricated, or else there must be a return to older styles."

Then there is Joseffy, to Old Fogy the most satisfying of all the pianists. "Never any excess of emotional display; never silly sentimentalizings, but a lofty detached style, impeccable technic, tone as beautiful as starlight—yes, Joseffy is the enchanter who wins me with his disdainful spells."

And this is the summing up: "Paderewski is Paderewski—and Joseffy is perfection. Paderewski is the most eclectic of the four pianists I have taken for my text; Joseffy the most subtly poetic; d'Albert the most profound and intellectually significant, and Pachmann—well, Vladimir is the *enfant terrible* of the quartet, a whimsical, fantastic charmer, an apparition with rare talents, and an interpreter of the Lesser Chopin (always the great Chopin) without a peer."

There are other chapters: one on Bach, "Wagner Opera in New York" (this in flippant vein), an experience at the Paris Conservatory, an essay on "Tone *versus* Noise," Old Fogy's description of his own symphonic poem, "Childe Roland," an account of examinations at the College for Critics, etc. The book affords profit and entertainment, yet there is danger in it, for the serious may take it all seriously, and mark in the margin the contradictory statements of the author, or accuse him of extravagance.

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Concerto in D major, for Violin, Op. 77 . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This concerto was written for Josef Joachim, dedicated to him, and first played by him under the direction of the composer at a Gewandhaus concert, Leipsic, on January 1, 1879. The first performance in Boston was by Franz Kneisel at a concert of the Boston Symphony Orchestra on December 7, 1889, when Mr. Kneisel played a cadenza of his own composition. It has since then been played at these concerts by Messrs. Brodsky (November 28, 1891) and Kneisel (April 15, 1893, February 13, 1897, with a cadenza by Charles Martin Loeffler, and at the concert in memory of Governor Wolcott, December 29, 1900); by Miss MacCarthy, November 15, 1902, December 19, 1903; by Mr. Kreisler, March 11, 1905; by Mr. Heermann, November 25, 1905; by Mr. Wendling, October 26, 1907; by Mr. Berber, November 26, 1910.

The orchestral part of this concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

Hanslick once said that this work was "the ripe fruit of the friendship between Joachim and Brahms." A prominent Leipsic critic, friendly disposed toward both composer and violinist, wrote at the time of the first performance that Joachim too evidently had great difficulty in playing the concerto. Marcella Sembrich sang at the same concert.

The composition is fairly orthodox in form. The three movements are separate, and the traditional tuttis, soli, cadenzas, etc., are pretty much as in the old-fashioned pieces of this kind; but in the first movement the long solo cadenza precedes the taking up of the first theme by the violin. The modernity is in the prevailing spirit and in the details. Furthermore, it is not a work for objective virtuoso display.

The first theme of the first movement, Allegro ma non troppo, D major, 3-4, of a somewhat pastoral character, is proclaimed by violas,

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'cellos, bassoons, and horns; and the development is carried on by the full orchestra in harmony. In the course of the introduction this theme is pushed aside by other motives; and it first becomes again prominent through wood-wind and strings in the highly developed introductory cadenza of the solo violin. The free fantasia begins with an orchestral tutti in A minor, and for some time the orchestra carries it on alone; then the working-out is continued between orchestra and violin. In the coda, after the orchestral fury, Brahms has given opportunity for the violinist to introduce an unaccompanied cadenza.

The second movement, Adagio, F major, 2-4, is in the nature of a serenade movement. It may be called a romanza. The chief song is played first by the oboe, which is accompanied by wind instruments; then it is played in changed form by the violin, which also plays a more emotional second theme, and ornaments it in the development. After frequent modulations in the development of the second theme there is a return to F major and the first theme, which is sung by the solo violin.

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WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

MONDAY EVENING, JANUARY 5

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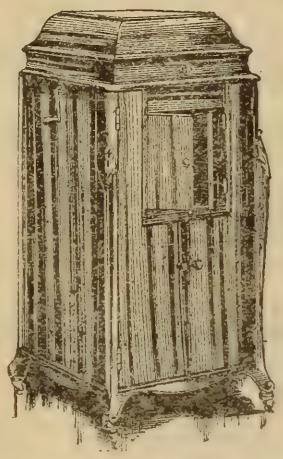

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Seydel, T.
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Schurig, R.

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Battles, A.
Chevrot, A.

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Haydn . . . . Symphony in G major (B. and H. No. 6)

I. Adagio cantabile e vivace assai.
II. Andante.
III. Menuetto.
IV. Allegro di molto.

Mozart . . . . . Symphony, E-flat major (K. 543)

I. Adagio; Allegro.
II. Andante.
III. Menuetto: Trio.
IV. Finale: Allegro.

Beethoven . Concerto for Pianoforte, No. 5, in E-flat major, Op. 73

I. Allegro.
II. Adagio un poco moto.
III. Rondo: Allegro ma non troppo.

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Symphony in G major, "The Surprise" (B. & H. No. 6).

Josef Haydn

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

This symphony, known as "The Surprise" and in Germany as the symphony "with the drum-stroke," is the third of the twelve Salomon symphonies as arranged in the order of their appearance in the catalogue of the Philharmonic Society (London). It is numbered 42 in Sieber's edition; 36 in the Conservatory of Paris Library; 6 in Breitkopf and Härtel's edition; 3 in Bote and Bock's; 140 in Wotquenne's Catalogue; 4 in Peters.

Composed in 1791, this symphony was performed for the first time on March 23, 1792, at the sixth Salomon concert in London. It pleased immediately and greatly. *The Oracle* characterized the second movement as one of Haydn's happiest inventions, and likened "the surprise"—which is occasioned by the sudden orchestral crashes in the Andante—to a shepherdess, lulled by the sound of a distant waterfall, awakened suddenly from sleep and frightened by the unexpected discharge of a musket.

Griesinger, in his Life of Haydn (1810), contradicts the story that Haydn introduced these crashes to arouse the English women from sleep. Haydn also contradicted it, and said it was his intention only to surprise the audience by something new. "The first allegro of my symphony was received with countless 'Bravos,' but enthusiasm rose to its highest pitch after the Andante with the drum stroke. '*Ancora! ancora!*' was cried out on all sides, and Pleyel himself complimented me on my idea." On the other hand, Gyrowetz, in his Autobiography, p. 59 (1848), said that he visited Haydn just after he had composed the Andante, and Haydn was so pleased with it that he played it to him on the piano, and, sure of his success, said with a

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roguish laugh: "The women will cry out here!" C. F. Pohl added a footnote, when he quoted this account of Gyrowetz, and called attention to Haydn's humorous borrowing of a musical thought of Martini to embellish his setting of music to the commandment, "Thou shalt not steal," when he had occasion to put music to the Ten Commandments. The "Surprise" Symphony was long known in London as "the favorite grand overture."

***

The symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement opens with a slow and short introduction, Adagio cantabile, G major, 3-4. A melodious phrase for wood-wind and horns alternates with chromatic developments in the strings. The main body of the movement is Vivace assai, G major, 6-8. The first section of the first theme is given out piano by the strings, and the second section follows immediately, forte, for full orchestra. This theme is developed at unusual length. The second and playful theme is in D major. A side theme is more developed than the second, and ends the first part of the movement with passage-work. The free fantasia is short. The third part is much like the first. The second and side themes are now in the tonic. There is no coda.

II. Andante, C major, 2-4. The theme was used by Haydn in his "Seasons" (1801) in Simon's air, where the plowman whistles a tune:—

> With eagerness the husbandman
> His tilling work begins;
> In furrows long he whistling walks
> And tunes a wonted lay.

(This wretched version of the German was published in the original edition of the full score (1802–03), for it was found impossible to use Thomson's original poem with the German text. The later translations—as the one beginning "With joy th' impatient Husbandman"—make no allusion to the farmer's "whistling . . . a wonted lay." In this air from "The Seasons" the piccolo represents the husbandman's whistling; the "wonted lay"—the theme of this Andante in the "Sur-

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prise" Symphony—is not in the voice part, but it is heard now and then in the accompaniment, as a counter-theme.)

The strings give out this theme piano and pianissimo; after each period the full orchestra comes in with a crash on a fortissimo chord.* Variations of the theme follow: (1) melody, forte, in second violins and violas; (2) C minor *ff*, with modulation to E-flat major; (3) E-flat major, melody at first for oboe, then for violins, with pretty passages for flute and oboe; (4) full orchestra *ff*, then piano with the melody changed. There is again a fortissimo with a fermata, and it seems as though a fifth variation would begin piano, but the melody apparently escapes, and the movement ends *pp*.

III. Menuetto: Allegro molto, G major, 3-4. The trio is in the tonic.

IV. Allegro di molto, G major, 2-4. This finale is a rondo on two chief themes, interspersed with subsidiary passage-work.

* * *

Haydn's name began to be mentioned in England in 1765, and symphonies by him were played in concerts given by J. C. Bach, Abel, and others in the seventies. Lord Abingdon tried in 1783 to persuade Haydn to take the direction of the Professional Concerts which had just been founded. Gallini asked him his terms for an opera. Salomon, violinist, conductor, manager, sent a music publisher, one Bland, —an auspicious name,—to coax him to London, but Haydn was loath to leave Prince Esterhazy. Prince Nicolaus died in 1790, and his

* W. F. Apthorp said that, when Julien visited Boston with his famous orchestra in 1853–54, he chose this movement as one of his battle horses. "To make the 'surprise' still more surprising, he added an enormous bass-drum, the largest, I believe, ever seen in this country up to the time."

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successor, Prince Anton, who did not care for music, dismissed the orchestra at Esterház, and kept only a brass band; but he added four hundred gulden to the annual pension of one thousand gulden bequeathed to Haydn by Prince Nicolaus. Haydn then made Vienna his home. And one day, when he was at work in his house, a man appeared, and said: "I am Salomon, and I come from London to take you back with me. We will agree on the job to-morrow." Haydn was intensely amused by the use of the word "job." The contract for one season was as follows: Haydn should receive three hundred pounds for an opera written for the manager Gallini, three hundred pounds for six symphonies, and two hundred pounds for the copyright, two hundred pounds for twenty new compositions to be produced in as many concerts under Haydn's direction, two hundred pounds as guarantee for a benefit concert. Salomon deposited five thousand gulden with the bankers, Fries & Company, as a pledge of good faith. Haydn had five hundred gulden ready for travelling expenses, and he borrowed four hundred and fifty more from his prince.

This Johann Peter Salomon was born at Bonn in 1745. His family lived in the house in which Beethoven was born. When he was only thirteen, he was a paid member of the Elector Clement August's orchestra. He travelled as a virtuoso, settled in Berlin as a concert-master to Prince Heinrich of Prussia, and worked valiantly for Haydn and his music against the opposition of Quanz, Graun, Kirnberger, who looked upon Haydn as revolutionary, just as some now look asquint at Richard Strauss as Antichrist in music. Prince Heinrich gave up his orchestra; and Salomon, after a short but triumphant visit to Paris, settled in London in 1781. There he prospered as player, manager, leader, until, in 1815, he died in his own house. He was buried in the cloister of Westminster Abbey. William Gardiner described him as "a finished performer: his style was not bold enough for the orchestra, but it was exquisite in a quartet. He was also a scholar and a gentleman, no man having been admitted more into the society of kings and princes for his companionable qualities. . . . Mr. Salomon's violin was the celebrated one that belonged to Corelli, with his name elegantly embossed in large capital letters on the ribs." Gardiner, by the way, in 1804 forwarded to Haydn through Salomon, as a return for "the many hours of delight" afforded him by Haydn's compositions, "six pairs of cotton stockings, in which is worked that immortal air, 'God preserve the Emperor Francis,' with a few other quotations." Among these other quotations were "My mother bids me bind my hair" and "the

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bass solo of 'The Leviathan.'" The stockings were wrought in Gardiner's factory. In the last years Salomon was accused of avarice, that "good, old-gentlemanly vice," but during the greater part of his life he was generous to extravagance. Beethoven wrote his epitaph in a letter to Ries: "The death of Salomon pains me deeply, for he was a noble man, whom I remember from childhood."

The first of the Salomon-Haydn concerts was given March 11, 1791, at the Hanover Square rooms. Haydn, as was the custom, "presided at the harpsichord," Salomon stood as leader of the orchestra. The symphony was in D major, No. 2, of the London list of twelve. The Adagio was repeated, an unusual occurrence, but the cities preferred the first movement.

The orchestra was thus composed: twelve to sixteen violins, four violas, three 'cellos, four double-basses, flute, oboe, bassoon, horns, trumpets, drums,—in all about forty players.

Haydn left London toward the end of June, 1792. Salomon invited him again to write six new symphonies. Haydn arrived in London, February 4, 1794, and did not leave England until August 15, 1795. The orchestra at the opera concerts in the grand new concert hall of the King's Theatre was made up of sixty players. Haydn's engagement was again a profitable one. He made by concerts, lessons, symphonies, etc., twelve hundred pounds. He was honored in many ways by the king, the queen, and the nobility. He was twenty-six times at Carlton House, where the Prince of Wales had a concert-room; and, after he had waited long for his pay, he sent a bill from Vienna for one hundred guineas, which Parliament promptly settled.

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Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason foi discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I

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have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15; he preferred water, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." But we know that he did not like the music of Mozart.

Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music, although he was paying him eight hundred florins a year. He did order dances, the dances named above. For the dwellers in Vienna were dancing-mad. Let us listen to Kelly, who knew Mozart and sang in the first performance of "Le Nozze di Figaro" in 1786: "The ridotto rooms, where the masquerades took place, were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the

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morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." For these dances Mozart wrote, as did Haydn, Hummel, Beethoven.

Thus was Mozart without loyal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the spring of 1789 he left his beloved Constance, and made a concert tour in hope of bettering his fortunes.

Mozart was never fully appreciated in Vienna during his last wretched yet glorious years. It is not necessary to tell the story of the loneliness of his last days, the indifference of court and city, the insignificant burial. This lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde*, a musical journal published at Berlin in 1792. The Prague correspondent wrote on December 12, 1791: "Because his body swelled after death, the story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they have lost. While he was alive he always had much to do with the cabal, which he occasionally irritated through his *sans souci* ways. Neither his 'Figaro' nor his 'Don Giovanni' met with any luck at Vienna, yet the more in Prague. Peace be with his ashes!"

As Mr. John F. Runciman says: "It may well be doubted whether Vienna thought even so much of Capellmeister Mozart as Leipsic thought of Capellmeister Bach. Bach, it is true, was merely Capellmeister: he hardly dared to claim social equality with the citizens who tanned hides or slaughtered pigs. . . . Still he was a burgher, even as the killers of pigs and the tanners of hides. He was thoroughly respectable, and probably paid his taxes as they came due. If only by necessity of his office he went to church with regularity, and on the whole we may suppose that he got enough of respect to make life tolerable. But Mozart was only one of a crowd who provided amusement for a gay population; and a gay population, always a heartless master, holds none in such contempt as the servants who provide it with amusement. So Mozart got no respect from those he served, and his Bohemianism lost him the respect of the eminently respectable. He lived in the

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eighteenth-century equivalent of a 'loose set'; he was miserably poor, and presumably never paid his taxes; we may doubt whether he often went to church; he composed for the theatre; and he lacked the self-assertion which enabled Handel, Beethoven, and Wagner to hold their own. Treated as of no account, cheated by those he worked for, hardly permitted to earn his bread, he found life wholly intolerable, and as he grew older he lived more and more within himself, and gave his thoughts only to the composition of masterpieces. The crowd of mediocrities dimly felt him to be their master, and the greater the masterpieces he achieved the more vehemently did Salieri and his attendants protest that he was not a composer to compare with Salieri."

Mozart in 1788 was unappreciated save by a few, among whom was Frederick William II., King of Prussia; he was wretchedly poor; he was snubbed by his own Emperor, whom he would not leave to go into foreign, honorable, lucrative service. This was the Mozart of 1788 and 1789.

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied ariettas for piano are praised especially; but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years, and we find in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." And this reference is undoubtedly to the "Jupiter," the one in C major.

The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print: "Symphonie von Wranitsky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it must be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

The two symphonies played at Leipsic were not then published. The two that preceded the great three were composed in 1783 and

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1786. The latter of the two (in D major) was performed at Prague with extraordinary success.

***

The symphony in E-flat induced A. Apel to attempt a translation of the music into poetry which should express the character of each movement. It excited the fantastical E. T. A. Hoffmann to an extraordinary rhapsody: "Love and melancholy are breathed forth in purest spirit tones; we feel ourselves drawn with inexpressible longing toward the forms which beckon us to join them in their flight through the clouds to another sphere. The night blots out the last purple rays of day, and we extend our arms to the beings who summon us as they move with the spheres in the eternal circles of the solemn dance." So exclaimed Johannes Kreisler in the "Phantasiestücke in Callots Manier."

The symphony is scored for one flute, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The autograph score is in the Royal Library in Berlin.

The minuetto appears in the ballet music introduced in performances of "Le Nozze di Figaro" at Paris.

***

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E-flat major, 4-4, which opens with harmonies for full orchestra. The movement grows sombre, as 'cellos and double-basses repeat a rhythm on an organ point beneath sustained chords (wind instruments and drums) against scale passages for violins and arpeggios for flute. The brass and the drums sound a note of preparation; the basses are in upheaval, and there is a softer phrase for violins and wood-wind. The main body of the movement, Allegro, E-flat major, 3-4, begins at once with the first theme, a graceful, simple melody, sung by the first violins. The theme is repeated by the basses, and there is a counter-figure for the violins. The first subsidiary theme enters forte in the full orchestra. Another subsidiary is developed. There is a transition to B-flat major. There is a dainty figure for violins answered by a call from wood-wind instruments. The real second theme is a melody in thirds. The first part of the movement ends on the dominant, and is at once repeated. The free fantasia is short and is practically a free interlude. The third part of the movement is a repetition of the first, with the second theme and its subsidiary in the tonic. There is no coda.

The second movement is an Andante, A-flat major, 2-4. The first theme, given out by the strings, is repeated. Figures from this theme are treated contrapuntally, after which the theme is again repeated. This second section is marked with the double dotted bar, to be repeated. The second theme, F minor, is of a graver character, and it is briefly developed. There is working out with the aid of figures from the first theme. There is a conclusion theme (wood-wind) in the tonic. This theme is developed, and leads to the re-entrance of the first theme. The second part is almost a counterpart of the first, but there is richer orchestration, more varied modulation, and there are new counter-figures. There is a short coda.

The Menuetto, E-flat major, 3-4, is known to household pianists through the arrangement of it by Jules Schulhoff. The form is regular. The Trio is in the tonic.

The Finale, Allegro, E-flat major, 2-4, is a rondo on several themes. The working-out is elaborate.

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The early symphonies followed, as a rule, the formal principles of the Italian theatre-symphony, and these principles remained fixed from the time of Alessandro Scarlatti (1659–1725) to that of Mozart, who in his earlier symphonies was not inclined to break away from them. The Italian theatre-symphony had three movements: two lively movements were separated by a third, slower and of a contrasting character. It was thus distinguished from the French overture or theatre-symphony, which brought a fugued allegro between two grave movements, and was of a more solemn and imposing character. As the Italian was better suited to the technic of amateurs,—princes and citizens who were fond of music and themselves wished to play,—the theatre-symphony grew gradually of less theatrical importance: it no longer had a close connection with the subject of the music-drama that followed; it became mere superficial, decorative music, which sank to "organized instrumental noise," to cover the din of the assembling and chattering audience. The form survived. In the first movement noisy phrases and figures took the place of true musical thought, and if a thought occurred it was ornamented in the taste of the period. The slow movement was after the manner of the rococo pastoral song, or it was a sentimental lament. The finale was gay, generally with the character of a dance, but conventional and without any true emotional feeling. The slow movement and the finale were occasionally connected. The first movement was generally in 4-4, or 3-4; the second, in 2-4, 3-4, or 3-8; the third, in simple time or in 6-8. The first movement and the finale were in the same and major key. They were scored for two oboes, two horns, and strings, to which trumpets and drums were added on extraordinary occasions. The

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slow movement was, as a rule, in the subdominant or in the minor of the prevailing tonality, sometimes in the superdominant or in a parallel key. It was scored chiefly for string quartet, to which flutes were added, and, less frequently, oboes and horns. The cembalo was for a long time an indispensable instrument in the three movements.

In the slow movement of the conventional theatre-symphony the melody was played by the first violin to the simplest accompaniment in the bass. The middle voices were often not written in the score. The second violin went in unison or in thirds with the first violin, and the viola in octaves with the bass.

ENTR'ACTE.

POPULAR OPINIONS.

(From the *Pall Mall Gazette* of November 19, 1913.)

It is often very interesting to speculate as to what the public verdict will be on a new production, if only because experience proves that it is extremely difficult, in more cases than not, to discover beforehand the factors likely to make for success. Indeed, there seems to be no fixed standard, the truth being that people in the main are guided by their feelings rather than intellect, and these are worked upon sometimes in unaccountable ways. This surely must be the reason why the professional critics and the public occasionally take diametrically opposite views, and why a whole work of art may be universally praised in the press, but to end in being a *succès d'estime* or the reverse.

In the long run no one is really mistaken, the whole question resolving itself into different points of view. Generally speaking, that of the

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public is conservative in tone, and departures from the accepted traditions in art must necessarily be received with reserve. It is, however, readily sympathetic with qualities of a sensational order, and one can quite understand why Wagner's music was more popular from the very beginning than that of Schumann or Brahms, and, indeed, is still so. The case of Wagner is especially interesting, since it was one of a really great man being accepted by the public in the teeth of the reasoned judgment of the authorities. The latter for once were caught napping, evidently having allowed their intellectual faculties such free play that the obvious æsthetic appeal of the music was missed altogether. The *idée fixe* that opera could only be written in the formal stage of Mozart led to such astonishing criticisms that H. F. Chorley could write of "Tannhäuser" that Wagner's music was in entire discordance with its subject."

But there is another side to the picture, for the readiness to accept the obvious has not by any means always had as happy a result. We all feel now that the exterior brilliance of effect, the sensational glow of orchestral color, characteristic of Wagnerian opera, is superimposed upon an emotional sincerity which keeps the music in the place from which later and more daring methods might otherwise have ousted it. Not so with Meyerbeer, for example, once a great operatic idol of the multitude, whose method strikes one nowadays as being too shallow and his themes too commonplace to support the purely effective and spacious style of the writing. Then Mendelssohn is a composer of whom one hears it said from time to time that the pendulum will swing back, and that his one-time popularity will return. But will it? Shall we ever be familiarized again with more than the violin concerto "Elijah" or the overtures "Midsummer-Night's Dream" and "Hebrides"? It is very doubtful, since, if simplicity of method, clarity,

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and elegance are needed, they can be found elsewhere, and without a certain weakness in the sentiment of the expression.

It seems evident from past history that the most difficult quality to form a certain judgment about is sincerity. Undoubtedly here the public and professional critics alike can be equally misled. While in the one case every one must appreciate and value the warm enthusiasm which leads to generous acceptance of a man's creative work, the reserved judgment of the few represents a point of view to be respected. On the whole, as regards the composer, it is better for him, in the long run, if success comes late rather than early. For there can be no denying the fact that it is given to very few natures to remain absolutely indifferent to the opinion of their fellow-creatures, and he who begins by pleasing the public may quite unconsciously fall into the frame of mind which prompts writing to please them. Once that happens, the natural qualities of the expression which originally created the favorable impression may all too easily disappear, little obvious tricks and mannerisms taking the place of a genuine development, only to end in staleness and eventual neglect.

Of all brilliant exceptions to cases of the kind, that of Verdi naturally occurs to one as being the most remarkable. The forthcoming revival of "Falstaff" by the students of the Royal College of Music will bring forward the last creation of that great genius who a few years previously, and then at the age of seventy-three, had shown yet again to the world with his "Otello" that the creative artist must always be advancing. The fame of the composer was sufficient to give "Falstaff'" a temporary success. Its day, however, has yet to come. Just at present it seems impossible, with a public spoilt for pure musical comedy by the vogue for operas of a sensational and spectacular kind. Besides, one wants another Maurel, which calls to mind the fact that it is not only composers who may be harmed by public adulation. The greatest difficulty here lies in preventing the interpretative outlook from becoming cramped, owing to the insistent popular demand for constant repetition of the same performances.

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tion in the creative, it is to be trusted, but the feelings which prompt such recognition are too primitive, so one might say, to make the judgments sound artistically. The musical art is a complex thing, and one cannot get away from the fact that there are certain qualities which make works endure and set up, as it were, a standard by which everything finally must be judged. When the characteristics of a composer's style are such as were those of Wagner, the appreciation can come first and the reasoning why afterwards. On the other hand, we may not be able to discover at first why it is that a new and strange voice attracts or repels, and, for example, may easily mistake emotion for sensuous excitement or the reverse, with the resulting differences of opinion which will always present so interesting a problem to the onlooker.

Concerto No. 5, E-flat, for Pianoforte and Orchestra, Op. 73.

Ludwig van Beethoven

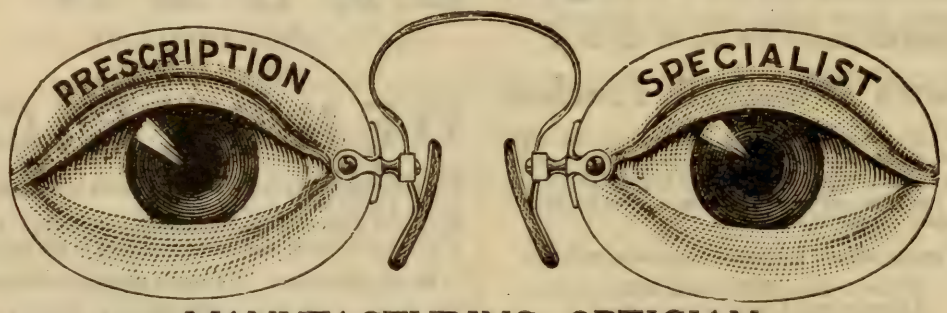
(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven wrote this concerto in 1809 at Vienna. The town was occupied by the French from May 12 to October 14. Other works of the year were the String Quartet in E-flat, Op. 74, the Sonata in E-flat, Op. 81 *a*, Sonata, F-sharp major, Op. 78, a march for a military band, some pianoforte pieces, and songs. And it was in 1809 that Joseph Haydn died.

The autograph bears this inscription: "Klavier Konzert 1809 von LvBthvn." The concerto was published in February, 1811, and the title reads as follows: "Grand concerto pour le Pianoforte avec accompagnement de l'orchestre composé et dédié à Son Altesse Impériale Roudolphe Archi-Duc d'Autriche, etc., par L. v. Beethoven Œuv. 73."

It is said that the first public performance of which there is any record was at Leipsic on November 28, 1811. The pianist was Friedrich

FRANK MÜLLER



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Schneider.* The *Allgemeine Musik Zeitung* described the concerto as "without doubt one of the most original, imaginative, effective, but most difficult of all existing concertos." Schneider, it seems, played "with soul" as well as force, and the orchestra accompanied remarkably, for "it respected and admired composer, composition and pianist."

The first performance with which Beethoven was concerned was at Vienna on February 12, 1812, when Karl Czerny (1791–1857) was the pianist. The occasion was a singular sort of entertainment. Theodor Körner, who had been a looker-on in Vienna only for a short time, wrote home on February 15: "Wednesday there took place for the benefit of the Charitable Society of Noble Ladies † a concert and a representation of three pictures after Raphael, Poussin, and Troyes, as Goethe describes them in his 'Elective Affinities.' A new concerto by Beethoven for the pianoforte did not succeed." Castelli's "Thalia" gave as the reason of this failure the unwillingness of Beethoven, "full of proud self-confidence," to write for the crowd. "He can be understood and appreciated only by the connoisseurs, and one cannot reckon on their being in a majority at such an affair." Thayer moralizes on this statement. "The trills of Miss Sessi ‡ and Mr. Siboni § and Mayseder's Variations

* Johann Christian Friedrich Schneider, organist, pianist, composer, teacher (1786–1853). He was busy as organist, pianist, and conductor at Leipsic, from 1807 to 1821, when he settled at Dessau, where he died.

† The title of this society was "Gesellschaft adelicher Frauen zur Beförderung des Guten und Nützlichen."

‡ There were four distinguished sisters by the name of Sessi. Marianne (1776–1847) was, perhaps, the most famous, and she was applauded in many cities, although the Earl of Mount Edgcumbe heard her in London in 1815, and wrote: "The first woman, Sessi, was somewhat of a singer, with whom, though it was difficult to find fault, it was equally so to be pleased." The oboist Parke admitted that her voice was "clear and powerful, its compass was extensive, and her style tasteful; but she sang without expression." Marianne married a rich grocer named Natorp. Imperatrice (1784–1808) married an army officer, Baron von Natorp, brother of the grocer. Caroline sang at Naples. Anna Maria (1790–1864) began her career at Vienna about 1811, and afterward was known on the stage as Neumann-Sessi. This débutante was probably Maria Theresa Sessi. She was of another family, and began her career at Parma in 1805; and on December 26 of that year she appeared at La Scala, Milan. She went to Vienna, afterward to cities of Poland and Russia, and from 1835 to 1837 she sang again in Italy, but without conspicuous success.

§ Giuseppe Siboni, celebrated tenor, was born at Bologna in 1782. He was for a long time at the opera house in Prague. He died at Copenhagen in 1839.

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on the March from 'Aline' * were appropriate to the occasion and the audience." And he might have added with reference to this concerto the line of Burns, slightly altered:—

"Compar'd with this, Italian trills are tame."

The programme of this entertainment was as follows:—

1. OUVERTURE . . . . . *Cartellieri*†
2. RAPHAEL'S "QUEEN OF SHEBA DOING HOMAGE TO KING SOLOMON."
3. SCENE AND ARIA FROM "ADELASIA ED ALERAMO" . . . . . *Mayr* ‡
   (Sung by THER. SESSI, her first appearance.)
4. GRAND NEW CONCERTO FOR PIANOFORTE, dedicated to ARCHDUKE RUDOLPH by *Louis van Beethoven*, played by *Carl Cserny* (*sic*).
5. POUSSIN'S "ESTHER FAINTING BEFORE KING AHASUERUS."
6. ARIA FROM "DEBORA E SISERA" . . . . . *Guglielmi* §
   (Sung by MR. SIBONI.)
7. VARIATIONS FOR VIOLIN ON THE MARCH FROM "ALINE" . *Maiseder* (*sic*)
   (Played by MAYSEDER.)
8. DUET FROM "ADELASIA E ALERAMO" . . . . . *Mayr*
   (Sung by SESSI and SIBONI).
9. FRANZ DE TROYES'S "THE ARREST OF HAMAN BY COMMAND OF AHASUERUS IN THE PRESENCE OF ESTHER."

The Vienna correspondent of the *Allgemeine Musik Zeitung* wrote that the extravagant length of the concerto diminished the total effect which the "noble production of the mind" would otherwise have made. As for Czerny, "he played with much accuracy and fluency, and showed that he has it in his power to conquer the greatest difficulties." But

* Joseph Mayseder, violinist and composer (1789–1863), was born at Vienna, and he died there. He seldom gave concerts, and he never went on tours; yet, as a virtuoso, he was admired by Paganini. There were several operas founded on the story of Aline, Queen of Golconda. The most famous were by Monsigny (1766), Berton (1803), Boieldieu (1808), Donizetti (1828).

† Casimir Anton Cartellieri (1772-1807), composer and chapel-master to Prince Lobkowitz at Liebeshausen.

‡ "Adelasia ed Aleramo," opera by G. S. Mayr (1763–1845), was produced at La Scala, Milan, December 26, 1806, when Sessi created a part.

§ "Debora e Sisera," oratorio (1794), by Pietro Guglielmi (1727 (?)–1804).

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the correspondent wished that there were greater purity in his performance, a finer contour.

The tableaux pleased mightily, and each one was repeated.

One of the first performances, if not the first, in Boston, was at a concert of the Germania on March 4, 1854. The pianist was Robert Heller.*

The concerto was, no doubt, as Mr. Apthorp says, called the "Emperor" "from its grand dimensions and intrinsic splendor." The orchestral part is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement, Allegro, in E-flat, 4-4, opens with a strong chord for full orchestra, which is followed by a cadenza for the solo instrument.

The first theme is given out by the strings, and afterward taken up by the clarinets. The second theme soon follows, first in E-flat minor softly and staccato by the strings, then legato and in E-flat major by the horns. It was usual at that time for the pianist to extemporize his cadenza, but Beethoven inserted his own with the remark, "Non si fa una cadenza ma s' attacca subito il seguente" (that is to say, "Do not insert a cadenza, but attack the following immediately"); and he then went so far as to accompany with the orchestra the latter portion of his cadenza.

The second movement, Adagio un poco moto, in B major, 2-2, is in the form of "quasi-variations," developed chiefly from the theme given at

* Robert Palmer, known as Robert Heller, was born at Canterbury, England, in 1833. He studied music, and at the age of fourteen won a scholarship in the Royal Academy of Music, London. Fascinated by the performances of Robert Houdin, he dropped music to become a magician, and he came to the United States in September, 1852. Some say that he made his first appearance in New York at the Chinese Gardens as a Frenchman; others, that his first appearance was at the Museum, Albany, N.Y. He met with no success, and he then went to Washington, D.C., where he taught the piano and served as a church organist. He married one of his pupils, Miss Kieckhoffer, the daughter of a rich banker, and at once went back to magic. In New York he opened Heller's Hall, and was eminently successful. He then went to London, opened Poole's Theatre, and he came back to New York in 1875. He had given exhibitions of his skill in Australia and India. He died at Philadelphia, November 28, 1878. His name stands very high in the list of magicians. His tricks of "second sight" for a long time perplexed the most skilful of his colleagues. And he was one of the first to use electricity as a confederate. In his will he instructed his executors to destroy all his apparatus. For a long and interesting explanation of his "second sight" tricks, see "Magic," by A. A. Hopkins (Munn & Co., New York, 1897).

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the beginning by muted strings. This movement goes, with a suggestion hinted by the pianoforte of the coming first theme of the Rondo, into the Rondo, the Finale, Allegro, in E-flat, 6-8. Both the themes are announced by the pianoforte and developed elaborately. The end of the coda is distinguished by a descending long series of pianoforte chords which steadily diminish in force, while the kettledrums keep marking the rhythm of the opening theme.

***

Karl Czerny played Beethoven's Concerto in E-flat for pianoforte when it was produced for the first time in Vienna. Why did not the composer play it? He made his first appearance in that city as a pianist when he played his Concerto in C major (March 29, 1795). He had improvised there privately in 1787, and for some years he was esteemed in Vienna as a pianist rather than composer. We find him playing his Concerto in G major and the pianoforte part of his Fantasia with chorus and orchestra in December, 1808, thirty years after he had appeared at Cologne as an infant phenomenon. But after that he preferred to let his pupils interpret his works, the Baroness Ertmann in concerts of a private nature and Czerny in public concerts.

Some years ago Franz Kullak wrote a series of introductory chapters to his excellent edition of Beethoven's concertos for pianoforte and orchestra. One of these chapters, devoted to consideration of Beet-

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2. (a) Grave . . . . . Friedeman Bach (1710–1784)
   (b) Chanson Louis XIII. and Pavane . . Couperin (1630–1665)
   (c) Prelude and Allegro . . . . . Pugnani (1731–1798)
   (d) Sarabande and Allegretto . . . . Corelli (1653–1713)
   (e) La Chasse . . . . . Cartier (1765–1841)
   (f). Variations . . . . . Tartini (1692–1770)
3. (a) Melody in D minor . . . . . Gluck
   (b) Romance in A major . . . . . Schumann
   (c) Rondo in G major . . . . . Mozart
4. (a) Caprice Viennois . . . . . Kreisler
   (b) Three Caprices (B-flat major, D minor, A minor) . . Paganini

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hoven as a pianist, was Englished, in connection with Kullak's essay on the Execution of the Trill, by Dr. Theodore Baker, and published in 1903 by G. Schirmer, of New York.

Beethoven at a tender age was urged to severe piano practice. One of his teachers said of him when he was eight years old, "He plays the pianoforte with vigor and in a finished manner." When Beethoven, about seventeen years old, met Mozart, he complained that, although he took lessons from him,—probably in composition,—Mozart never played to him. Later he heard the Abbé Johann Franz Xaver Sterkel (1750–1817), then one of the foremost pianists in all Germany. "Beethoven, who had never before heard an illustrious pianist, was unfamiliar with the fine shadings in the treatment of the instrument; his own playing was rough and hard." Nevertheless, he played his variations on "Vieni Amore" (composed about 1790), "also a great many other pieces not less difficult, and, to the extreme surprise of his hearers, in precise and perfect imitation of the elegant styles which had impressed him in Sterkel's performance." Another wrote of him in comparison with Vogler: Beethoven is, "aside from his dexterity, more eloquent, imposing, expressive—in a word he touches the heart more; he is there-

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fore as fine in Adagio as in Allegro." And this writer declared that the pianist had struck out a new path.

Mozart had delighted by his clearness, roundness, tranquillity, delicacy. Beethoven surprised the Viennese by his vigor, fiery expression, grandeur.

Here is a significant fact: "As Beethoven's creative genius continually sought greater and loftier tasks, his careful attention to the details of technic appears to have relaxed."

And then his deafness increased.

J. B. Cramer, himself a great pianist, the only pianist praised by Beethoven, said of his friendly rival, "All in all, Beethoven was, if not the greatest, certainly one of the greatest and most admirable pianists I have ever heard." He heard him in 1799–1800. Cherubini heard him five years later, and characterized his performance as "rough." Clementi described it as "little cultivated, not seldom violent, like himself, but full of spirit." The prevailing opinion was that his style was admirable, his technique adequate, and his touch too violent. When he played his G major Concerto at the famous performance in 1808, Reichardt bore witness that he played with "astounding cleverness in the fastest possible tempi. The Adagio, a masterly movement of beautifully developed song, he sang on his instrument with a deep, melancholy feeling that thrilled me."

Czerny, the teacher of Liszt, was a pupil of Beethoven. He said of his master (1800–05) that no one rivalled him in the swiftness of his scales, in double-trills; that his attitude was calm and refined, "without the slightest gesticulation (except bending over as his deafness

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increased)"; that he pedalled a great deal, "far more than is indicated in his works"; that his titanic force was too much for the instruments of the period.

Ries, another pupil, said: "As a rule he played his compositions most eccentrically; however, he usually kept strict time, though he would occasionally hurry somewhat the tempo."

Nisle wrote: "As a player he is, to be sure, inferior to many others in elegance and technical accomplishments; and as he was hard of hearing, he played rather loud; but one lost sight of his defects when the master disclosed the depths of his soul."

Here surely are opinions at variance. It must be remembered that some of them came to us through the speech of several, and that in some instances the original speech was the recollection of a man who heard Beethoven years before he was questioned about him. Some years ago, here in Boston, Mr. Busoni was praised here by some for his delicacy; by others he was reproached for his violence. And which opinion was the true one?

There is always interest in speculation concerning a composer's interpretation of his own works. In some instances the composition suffers because the technic of the composer-pianist is inadequate. Thus Brahms—we speak from personal knowledge—in the eighties was a coarse, nerve-rasping pianist.

To-day you often hear a pianist reproached for his interpretation of Beethoven's music. "No, his performance was not in the spirit of Beethoven,"—a beautiful phrase, like that other phrase, "The chronometer of God never errs," which in Mark Twain's story passed as beautiful until some one had the boldness to ask, "What is the chronometer of God?"

If Beethoven should play his sonatas to us now in Boston, would not some one complain of his lack of temperament? and might not some one say, from force of habit: "He is an interesting pianist, but he should not attempt to play Beethoven: he had better stick to Chopin or Liszt"?

Let us see what Beethoven himself said about pianoforte music and pianists. We quote from the excellent little book, "Beethoven: The Man and the Artist, as revealed in his own Words," compiled and annotated by F. Kerst, translated and edited with additional notes by H. E. Krehbiel (New York, 1905):—

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"Candidly I am not a friend of *Allegri di bravura* and such, since they do nothing but promote mechanism."

"The great pianists have nothing but technique and affectation." (1817.)

"As a rule, in the case of these gentlemen (pianoforte virtuosi) all reason and feeling are generally lost in the nimbleness of their fingers."

"These pianoforte players have their coteries, which they often join; there they are praised continually,—and there's an end of art!"

"You will have to play a long time yet before you realize that you cannot play at all."

He said to Czerny, who was teaching his nephew Karl: "With respect to his playing with you, when he has acquired the proper mode of fingering and plays in time and plays the notes with tolerable correctness, only then direct his attention to the matter of interpretation; and when he has got thus far do not stop him for little mistakes, but point them out at the end of the piece. Although I have myself given very little instruction, I have always followed this method, which quickly makes *musicians*, and that, after all, is one of the first objects of art."

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"God knows why it is that my pianoforte music always makes the worst impression on me, especially when it is played badly."

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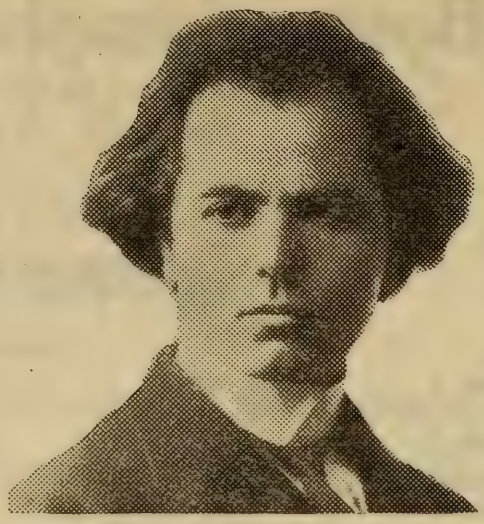

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Mozart . . . . . Masonic Funeral Music
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Tschaikowsky . . . . . Symphony No. 4, F minor, Op. 36
I. Andante sostenuto; moderato con anima in movimento di valse.
II. Andantino in modo di canzona.
III. Scherzo; Pizzicato ostinato: Allegro.
IV. Finale: Allegro con fuoco.

Songs with orchestra:
Hugo Wolf . . . . . "Verborgenheit" ("Retirement")
Strauss . . . . . "Wiegenlied" (Cradle Song)
Strauss . . . . . "Caecilie"

Ravel . . Ma Mère l'Oye ("Mother Goose"), V. Pièces Enfantines
First Time in Philadelphia
I. Pavane de la Belle au Bois Dormant (Pavane of the Sleeping Beauty).
II. Petit Poucet (Hop o' my Thumb).
III. Laideronnette, Impératrice des Pagodes (Laideronnette, Empress of the Pagodes).
IV. Les Entretiens de la Belle et de la Bête (The Conversations of Beauty and the Beast).
V. Le Jardin Féerique (The Fairy Garden).

Songs with orchestra:
Humperdinck . . . . . "Es schaukeln die Winde"
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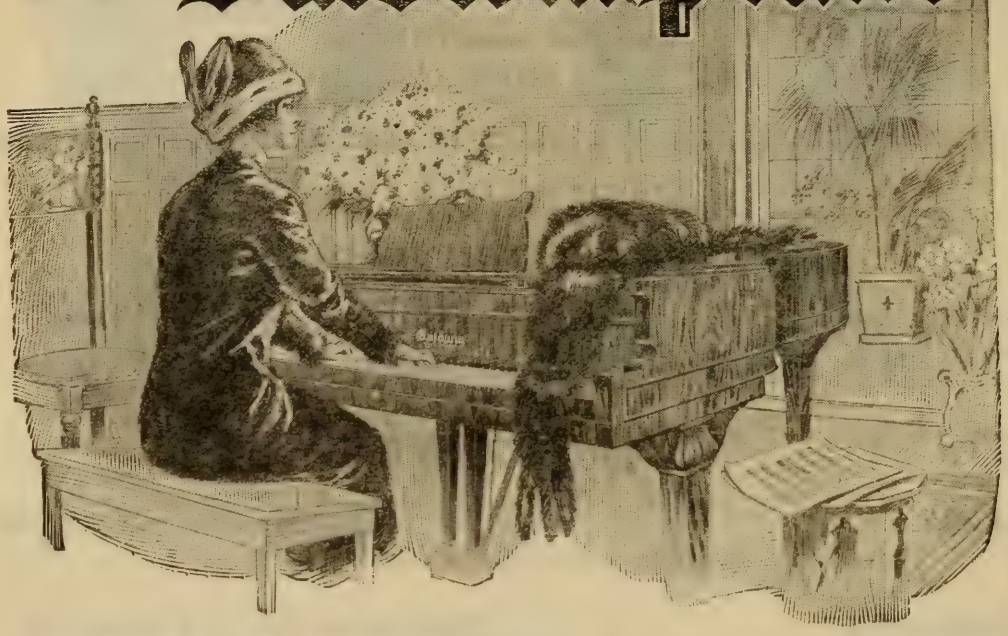

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Symphony in F minor, No. 4, Op. 36 . . . . Peter Tschaikowsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky composed this symphony in 1877–78 and lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassoff. The first draft was finished in May, 1877. He began the instrumentation on August 23 of that year, and finished the first movement September 24. He began work again toward the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Mr. Walter Damrosch conductor.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck. Her maiden name was Frolowsky, and she was born in the village Snamensk, government of Smolensk, February 10, 1831. She married in 1848 an engineer, and for some years she knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died, and she was left with eleven children and a fortune of "many millions of rubles." She dwelt at Moscow. Fond of music, she admired beyond measure certain works by Tschaikowsky, and she inquired curiously concerning his character as a man and about his worldly circumstances. She

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became acquainted with Kotek,* a pupil of Tschaikowsky in composition, and through him she gave Tschaikowsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt, and she sent him three thousand rubles; and in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation. She insisted that they should never meet. They never spoke together; but their letters to each other were frequent and intimate. Tschaikowsky poured out his soul to this woman, who is described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that is petty and conventional, but was pure in thought and action; a woman that was compassionate, but not sentimental.†

***

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

The first movement begins with a short introduction, Andante sostenuto, F minor, 3-4, with the Fate theme. This phrase is answered by wood-wind and trumpets against harmonies in horns, trombones, bassoons, tuba. The main body of the movement, Moderato con anima (in movimento di valse), F minor, 9-8, begins with the exposition of the first theme with melody in first violins and 'cellos. The development is in the wood-wind against an accompaniment of strings. The whole development is long and elaborate. There is a change, Moderato assai, quasi andante. A clarinet phrase is answered by descending chromatic scale-passages in the wood-wind and rising and

* Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolks, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.

† In December, 1890, Nadejda wrote Peter that on account of the complicated state of her business affairs she could not continue the allowance. Furthermore, she treated him with curious indifference, so that Tschaikowsky mourned the loss of the friend rather than of the pension. He never recovered from the wound. Nadejda von Meck died on January 25, 1894.

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falling arpeggios in the violas, to a string accompaniment, but this is not the second theme: it is rather a counter-theme to the second theme, which is a sensuous song for 'cellos. This second theme is sung by flutes and oboe, and the development is concise. There is a sudden change to B major, and there is a pianissimo reappearance of the first theme modified in the wood-wind. After a struggle between the first and second themes the Fate motive is heard fortissimo from trumpets and other wind instruments. The free fantasia is elaborate and devoted to the working out of the first theme. The third part begins with the return of the counter-theme to the second theme, D minor, which is followed in turn by the second theme in F major in the horn against the counter-theme in the wood-wind. The development is practically a reproduction of the first part of the movement. The short and dramatic coda is concerned with the first theme.

II. Andantino in modo di canzona, B-flat minor, 2-4. The movement begins with a melancholy song for oboe. The strings play a march-like theme in A-flat major. These themes are developed in quasi-variation form. There is a middle part, più mosso, in which a rude melody appears as a sort of trio.

III. Scherzo, "Pizzicato ostinato"; allegro, F major, 2-4. There are three contrasted themes, one for all the strings pizzicati, one for the wood-wind, and the third for the brass and the kettledrums. The development of the second and third themes is at times simultaneous.

The Finale, Allegro con fuoco, F major, is a wild rondo. There are three chief themes: the first is exposed at the beginning by all the strings and wood-wind fortissimo against sustained chords in the brass. The second follows immediately,—a folk-tune, "In the Fields there stood a Birch-tree," for wood-wind. The third theme appears after a return of the first,—a joyous, march-like theme, sounded in harmony by full orchestra. Toward the end the Fate theme is proclaimed double fortissimo by all the wind instruments.

The Finale is described by Mrs. Newmarch as a set of variations on the folk-song, "In the Fields there stood a Birch-tree"; but the characterization is loose.

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"VERBORGENHEIT" (RETIREMENT) . . . . . HUGO WOLF

(Born in Windischgräz in the south of Styria, March 13, 1860; died February 22, 1903, in the Lower Austrian Asylum in Vienna.)

Composed at Perchtoldsdorf, March 13, 1888. Poem by Eduard Mörike (1804–75).

Mässig und sehr innig, E-flat major, 4-4.

Lass, o Welt, o lass mich sein!
Locket nicht mit Liebesgaben,
Lasst dies Herz alleine haben
Seine Wonne, seine Pein!

Was ich traure, weiss ich nicht,
Es ist unbekanntes Wehe,
Immerdar durch Thränen sehe
Ich der Sonne liebes Licht.

Oft bin ich mir kaum bewusst,
Und die helle Freude zücket
Durch die Schwere, so mich drücket
Wonniglich in meiner Brust.

Lass, o Welt, etc.

RETIREMENT.

Tempt me not, O world, again
With the joys of love's illusion;
Let my heart in lone seclusion
Hoard its rapture and its pain!

Unknown grief fills all my days,
Sorrow from my searching hidden
Floods my eyes with tears unbidden
When the sunlight meets my gaze.

Oft when dreaming brings me rest,
Comes a cheering ray of gladness
Through the shadows of my sadness,
Lights the gloom within my breast.

Tempt me not, etc.*

*This translation by Charles Fonteyn Manney was made for "Fifty Songs by Hugo Wolf: edited by Ernest Newman," and is here reprinted through the courtesy of Oliver Ditson Company.

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Mr. Newman says of this song: "Being almost the simplest in construction of all Wolf's songs, the *Verborgenheit* was one of the first to become popular both in Germany and other countries. It is of a kind, with its regular, strophic melody standing out above an 'accompaniment' in the ordinary sense of the word, that Wolf did not often affect. It is, indeed, the one song of his that reminds us most pointedly of other song writers, though, of course, the handling from 'Was ich traure' to 'Wonniglich in meiner Brust' is pure Wolf."

"WIEGENLIED," OP. 41, NO. 1 . . . . . RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg and Garmisch.)

"Wiegenlied," the first of a set of five songs, was composed in 1899. The collection was the first work published after the tone-poem "Heldenleben."

WIEGENLIED.

Träume, träume du, mein süsses Leben,
  Von dem Himmel, der die Blumen bringt.
Blüten schimmern da, die beben
  Von dem Lied, das deine Mutter singt.

Träume, träume, Knospe meiner Sorgen,
  Von dem Tage, da die Blume spross;
Von dem hellen Blütenmorgen,
  Da dein Seelchen sich der Welt erschloss.

Träume, träume, Blüte meiner Liebe,
  Von der stillen, von der heil'gen Nacht,
Da die Blume seiner Liebe
  Diese Welt zum Himmel mir gemacht.

Richard Dehmel.

LULLABY.

Dream, dear; dream, dear; for the earth is darkening,
  Dream of Heaven and the flow'rs it brings.
Blossoms quiver there, while harkening
  To the song thy tender mother sings.

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Dream, dear; dream, dear; ever since the dawning
Of the day that brought my blossom here,
Since that brightest happy morning,
Thy dear care is all my joy and fear.

Dream, dear; dream, dear; flow'r of my devotion,
Of that happy, of that holy night,
When the bud of his devotion
Made my world as Heaven through its light.

Sanft bewegt, D major, 2-2. Composed at Maquarstein, August 22, 1899. Dedicated to Fräulein Marie Ritter. The orchestration is by Strauss.

"CÄCILIE," OP. 27, NO. 2 . . . . . RICHARD STRAUSS

On the 10th of September, 1894, Strauss dedicated to his wife on their wedding day the book of songs, Op. 27, which had been written during the preceding winter. These songs, "for a voice with pianoforte accompaniment," are (1) "Ruhe, meine Seele!" (2) "Cäcilie," (3) "Heimliche Aufforderung," and (4) "Morgen." Strauss afterwards orchestrated Songs 2 and 4.

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Wenn du es wüsstest, was Bangen heisst,
Von brennenden Küssen, von Wandern und Ruhen
Mit der Geliebten Aug' in Auge und kosend und plaudernd,
Wenn du es wüsstest, du neigtest dein Herz!

Wenn du es wüsstest, was Bangen heisst,
In einsamen Nächten, umschauert vom Sturm,
Da Niemand tröstet milden Mundes die kampfmüde Seele,
Wenn du es wüsstest, du kämest zu mir!

Wenn du es wüsstest, was Leben heisst,
Umhaucht von der Gottheit weltschaffende Athem,
Zu schweben empor, lichtgetragen, zu seligen Höh'n,
Wenn du es wüsstest, du lebtest mit mir!

H. Hart.

If you but knew, sweet, what 'tis to dream
Of fond, burning kisses, of wand'ring and resting
With the beloved one; gazing fondly, caressing and chatting,
Could I but tell you, your heart would assent.

If you but knew, sweet, the anguish of waking
Through nights long and lonely.
And rocked by the storm when no one is near
To soothe and comfort the strife-weary spirit.
Could I but tell you, you'd come, sweet, to me.

If you but knew, sweet, what living is
In the creative breath of God, Lord and Maker;
To hover, upborne on dove-like pinions
To regions of light. If you but knew it,
Could I but tell you, you'd dwell, sweet, with me.

John Bernhoff.

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"Ma Mère l'Oye," 5 Pièces Enfantines ("Mother Goose,"* Five Children's Pieces) . . . . . Joseph Maurice Ravel

(Born at Ciboure, Basses Pyrénées, March 7, 1875; now living in Paris.)

These pieces were originally composed in 1908 for pinaoforte (four hands), and for the pleasure of the children, Mimie and Jean Godebski, to whom they were dedicated when the pieces were published in 1910. They were first performed at a concert of the Société Musicale Indépendante, Salle Gaveau, Paris, on April 20, 1910. The pianists were Christine Verger, six years old, and Germaine Duramy, ten years old.

Towards the close of 1911 Ravel made a little ballet out of these pieces, and the dances were arranged by Mme. Jeanne Hugard. The ballet was performed on January 28, 1912, at the Théâtre des Arts, Paris. Jacques Rouché, now the Director of the Paris Opéra, produced the ballet, and Gabriel Grovlez conducted the orchestra. There was a Prelude to five tableaux, and there was an Apotheosis. The tableaux were: 1. Danse du Rouet et Scène. 2. Pavane de la Belle au Bois Dormant. 3. Les Entretiens de la Belle et la Bête. 4. Petit Poucet. 5. Laideronnette, Impératrice des Pagodes. The Apotheosis was entitled "Le Jardin Féerique." The characters of the ballet were Florine, La Belle, La Fée, Le Prince Charmant, Le Serpentin Vert, Laideronnette, La Bête, Two Gentlemen, a Maid of Honor, Two Ladies of the Bedchamber, Pagodes, Pagodines, Tom Thumb and his six brothers, three birds, three little Negroes, and Love.

The orchestral version performed at these concerts was made from the pianoforte pieces.

The first performance in this country was at a concert of the New York Symphony Orchestra, in the new Æolian Hall, New York, Mr. Walter Damrosch conductor, November 8, 1912. The Chicago Or-

* Mother Goose in English does not tell fairy tales.—Ed.

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chestra, Mr. Stock conductor, gave performances on December 27, 28, 1912.

The suite is scored for two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, two bassoons (the second interchangeable with a double-bassoon), two horns, kettledrums, bass drum, cymbals, triangle, tamtam, jeu de timbres (à clavier), bells, celesta, harp, and the usual strings.

***

I. Pavane of the Sleeping Beauty. Lent, A minor, 4-4. This movement is only twenty measures long. It is based on the opening phrase for flute, horns, and violas.

The origin of the pavane and the derivation of the word are disputed. The Spanish Academy declares that *Pavana*—the word is found in Pisada in 1532—is derived from the Spanish *pavo*, peacock, "in allusion to the movements and ostentation of that bird." Chambers (1727) quotes the "Dictionnaire Trévoux" (1721): "A grave kind of dance, borrowed from the Spaniards, wherein the performers make a kind of wheel or tail before each other, like that of a peacock; whence the name"; so Compan, Littré, and others. Some say that the dance came from Italy; that pavana is reduced from *Padovana*, "Paduan"; "but the phonetic difficulties in identifying the two words are serious; and they are probably distinct terms, which may afterwards have sometimes been confused by those who knew the history of one of them only." The theory that the peacock gave the name to the dance is accepted by the majority.

Splendeur dorée et rose et bleue
D'un innombrable diamant,
Le paon miraculeusement
Développera son ample queue;
En la largeur de ses déplis
Tout un étal d'orfèvre tremble,
Et la Pavane lui ressemble,
Mais avec des pieds plus jolis.

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But Desrat in his "Dictionnaire de la Danse" (Paris, 1895) asserts that the pavane of Henry III. was French. "It is true that Spanish pavanes were introduced among us, but it was only after the reign of that monarch, and there were already pavanes in France before 1574 when the son of Catherine de Médicis came to the throne. Furthermore Spanish pavanes have been brought to us especially by players of instruments and our pavane dances were danced to these airs. I have found the proof of this in the 'Orchésographie' of Thoinot-Arbeau, the first and the only author who has left us notes about the ancient dances: the serious manner in which he describes this dance clashes with the gay order of Spanish pavanes which remind one rather of the ancient dance, Canaries."

Pavanes were introduced in "La Jeunesse du Roi Henry"; in the ballets of the operas "Patrie" and "Egmont." Gabriel Fauré in 1887 wrote a Pavane for orchestra with chorus *ad lib.* In 1886 and 1887 there was an endeavor to re-establish the dance in aristocratic circles, and the dance has been revived of late years in London. Those who wish to learn the steps should consult Desrat's "Dictionnaire de la Danse," pp. 279–280. Desrat published in 1886 the "Théorie de la Pavane" with the old music edited by Signoret (Borneman, Paris).

II. "Hop o' my Thumb." Ravel has quoted in the score this passage from Perrault's* tale: "He believed that he would easily find his path by the means of his bread crumbs which he had scattered wherever he had passed; but he was very much surprised when he could not find a single crumb: the birds had come and eaten everything up."

Très Modéré. The first measure is 2-4 time, the second in 3-4, the third in 4-4, the fourth in 5-4. After three measures for muted violins a theme for the oboe appears at the end of the fourth. The English horn continues it. There is other matter in the middle of the movement. The first subject returns, and the ending is quiet (oboe and strings).

III. "Laideronnette, Empress of the Pagodes." The French give the name "pagode" to a little grotesque figure with a movable head,

* Charles Perrault (1628–1703) is now best known by his "Contes de ma Mère d'Oye" (1697).

GUSTAV MAHLER

A Study of His Personality and Work By PAUL STEFAN

Translated from the German by T. E. CLARK

Pp. viii & 132

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The Author does not wish this work to be considered as a biography. And, although leading biographical data are not lacking, the whole spirit of the book is rather one of enthusiastic appreciation and propaganda.

Dr. Stefan's masterly analyses of Mahler's compositions fill a large portion of the book, and will be found most illuminative and interesting. A full list of these compositions, and a bibliography, are contained in the Appendix.

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and thus extend the meaning, which was also found in English for pagoda, "an idol or image." This latter use of the word is now obsolete in the English language.* A "laideron" is any ugly young girl or young woman. There is this quotation from "Serpentin Vert" by the Countess Marie Catherine d'Aulnoy (1650?–1705), who wrote romances and also fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The pagodes and pagodines began to sing and play on instruments: some had theorbos made of walnut shells; some had viols made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in the story, the daughter of a king and queen, was cursed in her cradle by Magotine, a wicked fairy, with the curse of the most horrible ugliness. When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by she met a huge green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed from porcelain, crystal, diamonds, emeralds, etc. The ruler was an unseen

* "Pagoethaes, Idols or vgly representations of the Deuill, adored by the Indians." Sir Thomas Herbert's "Relation of Some Yeares Travels into Africa, and the greater Asia" (London, 1634).

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monarch,—the green snake who also had been enchanted by Magotine. Finally, he was changed into human shape, and he married Laideronnette, whose beauty was restored.

Mouvement de Marche, 2-4. There are eight measures of introduction, and the piccolo gives out the first motive. A second theme is announced by the oboe, and continued by the flute. There is another subject for wood-wind, celesta, and harp. After this the material of the first part returns.

IV. "The Conversations of Beauty and the Beast." There are these quotations from Mme. Leprince de Beaumont:—

"When I think how good-hearted you are, you do not seem to me so ugly."
"Yes indeed I have a kind heart, but I am a monster."
"There are many men more monstrous than you."
"If I had wit, I would devise a fine compliment to thank you, but I am only a beast."

. . . . . .

"Beauty, will you be my wife?"
"No, Beast!"

. . . . . .

"I die content since I have the pleasure of seeing you again."
"No, my dear Beast, you shall not die; you shall live to be my husband!"

The Beast had disappeared, and she saw at her feet only a prince more beautiful than Love, who thanked her for having broken his enchantment.

Mouvement de Valse très Modéré, F major, 3-4. This movement is based chiefly on a melody for the clarinet, which begins in the second measure. There is a middle section with a subject suggesting the Beast and given to the double-bassoon. The two subjects are combined. At the end a solo violin plays the theme of the middle section.

V. "The Fairy Garden." Lent et grave, C major, 3-4. The movement is based on the opening theme for strings.

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WIEGENLIED (CRADLE SONG) . . . . . ENGELBERT HUMPERDINCK.

(Born at Siegburn (Rhineland) on September 1, 1854; now living in Berlin.)

This song, words by Elisabeth Ebeling, was published in 1906
Sehr ruhig (molto tranquillo), A-flat major, 6-8.

Es schaukeln die Winde das Nest in der Linde;
Da schliessen sich schnell die Aeugelein hell.
Da schlafen vom Flügel der Mutter gedeckt
Die Vögelchen süss bis der Morgen sie weckt.

Bei Mütterlein liegen die Lämmer und schmiegen
Ans Fell sich so dicht und regen sich nicht.
Sie atmen so leise und wurden erst wach
Beim Zwitschern der Schwalben hoch oben am Dach.

Mur einzig die Sterne am Himmel so ferne,
Ob gross oder klein, sie schlafen nicht ein.
Sie schliessen die strahlenden Augen nicht zu,
Sie legen sich nicht mit den andern zur Ruh'.

Wenn aber mit Lachen die Kinder erwachen,
Das Lämmchen sich reckt, der Vogel sich streckt,
Dann müssen die Sterne, ob gross oder klein,
Sie müssen in's himmlische Bettchen hinein.

Denn der darf nich singen am Morgen und springen,
Wer während der Nacht herum tollt und wacht.
Schlaf, nur, mein Liebling, schlaf, selig und fest,
Wie's Lämmchen im Stall, wie der Vogel im Nest!

Soft nest in the willow; no blanket, no pillow;
The gentle winds rock in slender treetop.
Six birdies beneath their mother's warm wings
All fast, fast asleep till the sun daylight brings.

On soft grassy meadow beneath the oak's shadow
Lies each snow-white lamb beside its own dam.
They're all fast asleep, and they will not awake
Till swallows 'gin chattering and day 'gins to break.

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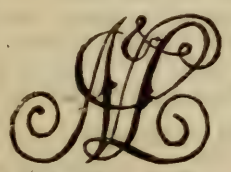

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The stars are not sleeping; in heav'n, vigil keeping,
They watch thro' the night with soft silv'ry light.
They peep thro' the cloudlets that float o'er the moon,
They don't go to bed till the day has begun;

Till daylight is breaking. The children are waking,
The lambkins do bleat and birdies sing sweet.
The stars then must go to their heavenly bed,
As soon as the sun his bright radiance doth shed.

If others but knew it, how night prowlers rue it,
They'd all go to sleep when stars 'gin to peep;
Then sleep, baby darling, on mother's soft breast,
Like lambkin in fold, like the bird in its nest.

English words by John Bernhoff.

The orchestral accompaniment is by Humperdinck.

MEDIÆVAL HYMN TO VENUS FROM RUDOLF LOTHAR'S COMEDY, "THE QUEEN OF CYPRUS," OP. 26 . . . . . EUGEN D'ALBERT

(Born at Glasgow April 10, 1864; now living in Berlin.)

"Die Königin von Cypern" was produced in 1903. Lothar, dramatist and critic, was born at Budapest, February 23, 1865. He studied at the Universities of Vienna, Jena, and Heidelberg. A student of law, he devoted himself to French philology, was given the degree of Doctor of Philosophy by the University of Heidelberg, but he abandoned his academic career for play-writing and journalism, and made his home in Vienna. He now lives in Berlin. Perhaps his greatest

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success was "König Harlequin" (Berlin, 1900), which has been translated and performed in eleven languages.

Feierlich, D-flat major, 3-4.

Sei gesegnet,
Du schaumgeborne Göttin des Lichts
Das die Welt erhellt.
Hebet den Blick
Zum Glück Erkorne
Auf dass die Gnade in's Herze euch fällt.
Die Seele ist dein,
Und dein ist der Leib;
Wir tanzen im Reihn,
Mann und Weib.
Wir schliessen den Kreis,
Das Wunder ist nah,
Der Göttin Preis,
Hallelujah!

Sei gesegnet,
Stern der Meere,
Sei gesegnet, Führerin,
Dass dein Reich im Himmel währe
Beten wir mit frommen Sinn.
Das Antlitz neige,
Du Freuden süsse,
Den Weg uns zeige
Zum Paradiese.
Du spendest die Wonnen,
Das Glück, das Weh,
Der Liebe Bronnen
Evoe!

Loud we praise thee,
Thou foam-created
Goddess of light that illumines the world.
Lift up your eyes, on whom Fortune waited,
Her radiant splendor ye now shall behold.
The spirit is thine,
Our body, our life;
We dance at thy shrine,
Man and wife.
We form in a ring,
The wonder is nigh;
Aloud we sing,
Hallelujah on high!

Loud we praise thee,
Star of Ocean,
Lead us, goddess whom we adore;
While we pray with true devotion,
Reign in heaven for evermore.
Thy face revealing,
Fair goddess, arise,
Now no longer concealing
The way to Paradise.
O'er sorrow and pleasure
Do thou decree
O'er love sans measure
Evoe!

English words by John Bernhoff.

This hymn, written originally for soprano or tenor voice, male chorus, and orchestra, was published in 1904. When the composition is sung as a song without male chorus, certain measures are omitted.

The accompaniment is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, and the usual strings.

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ENTR'ACTE.

A CHINESE MUSIC-LESSON.

BY DR. C. W. SALEEBY.

(From the *Pall Mall Gazette,* August 27, 1913.)

Some time ago one told here "a sort of fish story," which dealt with the evolution of the modern larynx from the discarded gill arches and gill clefts of the fishes whose posterity we are. That was on the anatomical side of the subject; but there is a problem in æsthetic evolution also. The pioneer evolutionists, such as Spencer and Darwin, discussed the origin of music and its relation to speech. Diderot, before them, supposed that the infusion of emotional modulation into speech had provided the germ of music, and that was Spencer's view. Darwin was of an exactly opposite opinion, holding that the natural tones of courtship among our animal predecessors furnished the beginnings of music, and that human speech may have developed from them. It can scarcely be doubted that Darwin was right. Speech is a comparatively recent thing in history. The anthropologists tell us that only through the characteristic modification of the lower jaw of man, to which he owes his chin, did speech become anatomically possible. The jaw must be content to bear much smaller teeth than formerly, and to alter its form accordingly, before the tongue and its attachments can possibly have room for the play which speech requires.

But we have only to observe the lower animals for a very short time in order to hear that they sometimes make sounds which cannot possibly be called anything other than song. Darwin and earlier and later writers quote cases where animals have produced sounds at musical intervals. Owen quotes the case of a gibbon which "produces an exact octave of musical sounds, ascending and descending the scale by half-tones," but this, I am happy to say, I have not myself heard. The case of a rodent, a very humble mammal, which produced musical intervals, has also been cited, and Browning tells us of the "minor third, there is none but the cuckoo knows." But, though modern music requires a scale with definite intervals, it cannot be admitted that any such scale is essential to music. Alone essential is the production of

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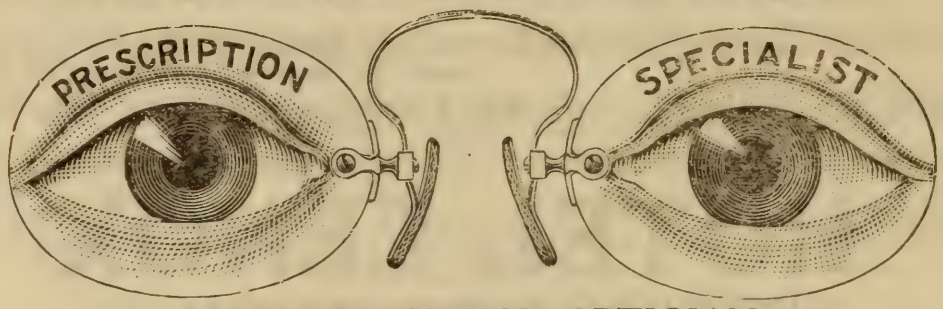
"musical notes" as distinguished from "noises,"—that is to say, of sounds composed of vibrations which follow one another at regular instead of irregular intervals. Given such sounds (whether in any particular scale or not), and their use with a certain meaning, we have music.

What they are to mean is emotion. No one can read Tolstoy's "What is Art?" and question that. True, the Russian author went to hear "Siegfried," and was merely annoyed by it, so that musicians are apt, I know, to be annoyed with him, as is natural enough. But his individual judgments do not affect the validity of his generalization, which he presents and demonstrates with scientific mastery and precision, and with the intimate knowledge which only his own rank as a great artist made possible. If now we ask whether animals use musical notes in order to express their emotions, every one will answer that they certainly do; and by a legitimate inference we may assume that the animal ancestors of man made the primordial music.

Its relation to the emotions connected with sex was insisted upon by Darwin long ago, and every one knows his theory, that the beautiful voices of male birds are a product of what he called "sexual selection," through the choice of the finest singers by discriminating females, and the transmission of their powers to their offspring. I do not know any biologist of to-day who quite accepts that theory, but it is beside our present point, which is that we can certainly find in the animal world (vegetables are duller,—Darwin had the trombone played to a plant, but it did not care) sure evidence of the art of music, as emotional expression by means of musical notes.

One of the most expressive and delightful singers that I know is a little dog. She has a voice of incredible compass, with resonant bass notes, like Plançon or Knüpfer, and a long series of pianissimo tones in alt, which are sometimes like a flute, sometimes like fiddle harmonics, and sometimes like Fräulein Bosetti, according to the particular quality of tone for which, so say, she is writing,—for I need hardly say that she is her own composer. Any one who knows her will acknowledge that hers is genuine song, with a wide range of expression, "from grave to gay, from lively to severe"; that her long

FRANK MÜLLER



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"pedal" notes, under amazing breath control, and the curiously beautiful figures in semi-quavers, high up in the gamut, of which she is as fond as M. Debussy and his imitators, and which she uses with far more certainty (because she has never written a bar that was not sincere),—are employed on exactly the principles which human composers illustrate, and have precisely similar emotional significance. Her form is free, I know, more like that of the modern tone-poem, or "impression for orchestra," than the classical overture, but she is what we call classical in her directness, her sense of style, her sincerity, her freedom from the maudlin and the morbid. She may be ostentatiously indifferent to the works of other composers or the efforts of other executants; but, for the proof that in all essentials she is like most human musicians, surely *il ne manquait que ça.*

When we say, as we rightly do, that music is the universal language, we must evidently include many of our animal relations. The anatomical basis of music goes back to very humble forms of vertebrate life: the regular, natural use of the anatomy available, as an organ or instrument for the expression of emotion in tone, which is music, is at least as old as recent birds and the higher mammals. This little dog cannot possibly be denied every essential attribute of the musician, and, if she responds to and appreciates the emotional significance of the musical notes of the human voice, while ignoring the piano, there are plenty of human beings whose musical development has gone no further than that, and who will interrupt the closing bars of even "The Two Grenadiers" with their gossip or applause. Perhaps, some day Mr. Lehmann will tell the readers of *Punch*, in his delightful verse, whether *his* Pekinese is as musical as she whom I celebrate in pedestrian prose.

No doubt it is a long way upwards from her musical development to that of the silent, stifled, motionless, jammed *compote* of humanity which did not promenade at the Queen's Hall on Friday. But it is also a very long way from the first stage, or the hundredth, of any one of us—say as a globe of cells one-eightieth of an inch in diameter—up to what we are now. Yet there is no question as to the continuity in the one case, and there need be none in the other. Life, whatever

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it be, expresses itself by and through matter in all conceivable ways, —in form, in color, in outline, in sound. What we call music is the highest phase of this vital expression. Few arts are so intrinsically deep and high; none lends itself so unreadily to ignoble use; no other has a like certainty and range and intimacy of expression. Even the music produced by the little dog I quote could not be surpassed, in its many kinds, as the authentic and unmistakable expression of her character,—sympathetic, proud, devoted, humorous, disciplined, spontaneous, original, sincere. What more could one say even of Friday's music,—of Beethoven's violin concerto or Mozart's overture to "Figaro"? I only hope their music makes half the audience half as nice as my musician is,—a little Superdog, compared with whom the Superman of Nietszche is about as nasty and ill-conditioned a cur as can be imagined.

Overture to "The Barber of Bagdad" . . Peter Cornelius

(Born at Mainz, December 24. 1824; died at Mainz, October 26, 1874.)

This overture is not the one composed originally for the opera and played at the first performance. This overture was composed long after the performance; it was orchestrated by Liszt, and it was not performed until after the death of Cornelius.

"Der Barbier von Bagdad," a comic opera in two acts, libretto and music by Peter Cornelius, was produced at the Grand Ducal Court Theatre, Weimar, December 15, 1858. Liszt conducted. The cast was as follows: Margiana, Rosa von Milde; Bostana, Miss Wolf; Nureddin, Caspari; Caliph, von Milde; Cadi, Knopp; the Barber, Roth. The score of the opera is dedicated to Franz Liszt.

The opera failed dismally. There was an intrigue against Liszt and his musical views and tendencies rather than against the opera

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itself. Cornelius was an aggressive member of the "New German School," and Liszt was especially fond of him, and lost no opportunity of praising his musical talent. Some have thought that Dinglestedt,* the theatre director, jealous of Liszt, had something to do with the storm of disapproval that broke loose the night of the first performance of this opera. Liszt was so grieved and angered that he resigned immediately his position of Music Director at the Court. He began his service November 12, 1848, with a performance of the overture to "Tannhäuser."

The correspondence of Liszt contains references to the opera, the performance, and the revision. He wrote Alexander Ritter, December 4, 1856, that Cornelius was then at work on the opera, and on December 7, 1857, that Cornelius would bring the completed work to Weimar at the end of the month. He wrote to the woman known to the world as "eine Freundin," June 26, 1858, that the work had been "très heureusement achevé." After the performance he wrote to Felix Dräseke on January 12, 1859, about his opera "Sigurd": "Under present existing circumstances, which on my side are *passive* and *negative*, as I intimated to you after the performance of Cornelius's opera, there is no prospect of putting 'Sigurd'† on the boards at present," and he afterward referred to "the local miseries and crass improprieties" at Weimar.

On August 23, 1859, he wrote to Cornelius: "Apropos of operas, how are you getting on with the 'Barber' and the publication of the piano edition? . . . Don't delay too long, dearest friend—and

* Franz von Dinglestedt, poet and dramatist, born June 30, 1814, at Halsdorf, died at Vienna, May 15, 1881, as General Director of the Court Theatre. He was successively teacher, librarian (Stuttgart, 1843), and theatre director (Munich, 1850; Weimar, 1857).

† A fragment of "Sigurd" was given at Meiningen in 1867.

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believe me when I once more assure you that the work is as eminent as the intrigue, to which it momentarily succumbed, was mean-spirited. . . . But don't forget that another overture is inevitably *necessary*, in spite of the refined, masterly counterpoint and ornamentation of the first. The principal subject"—the declamation of the Barber's name is given in notation—"must begin, and the Salamaleikum end it. If possible bring in the two motives together a little (*at the end*). In case you should not be disposed to write the thing, I will do it for you with pleasure."

Cornelius took his time. He wrote to Liszt on July 26, 1874, saying that he expected a scolding for not being ready with his "Barber": "At length I have everything ready, and, as I believe, a very pretty new overture after your scheme, so that the name-theme, 'Abul Hassan Ali Ebe [*sic*] Bekar!' is in the foreground. I have added also to the 'Rose-scene,' which I use in the place of the second theme in the overture—and there are some good strokes. . . ." Liszt answered, August 23: "I am glad that you have made use of my suggestion to base the overture on the pleasantly characteristic motive."

Cornelius died in 1874. Liszt wrote the Princess Carolyne Sayn-Wittgenstein from Weimar, April 18, 1877: "My telegram of yesterday told you that pressing work prevented me from writing to you. This work was the instrumentation of Cornelius's overture for his 'Barber of Bagdad'—which I promised to do at the request of Mme. Cornelius and the publisher Kahnt. Cornelius had only sketched it for the piano, and I not only had to score it, but to change some passages and shape the whole piece so that there would be a probability of success. We shall soon see if I have succeeded. 'The Barber of Bagdad' will be performed at Hanover, May 24, at the Tonkünstler-Versammlung des allgemeinen deutschen Musikvereins." He wrote to the Princess, May 25, from Hanover: "I'll talk to you about the performance of our friend Cornelius's 'Barber.' The music is admirable, the libretto is very witty, but it is all a failure as far as theatrical requirements are concerned. The success last night was apparent, not real. In my opinion this charming work will have no stage-life unless

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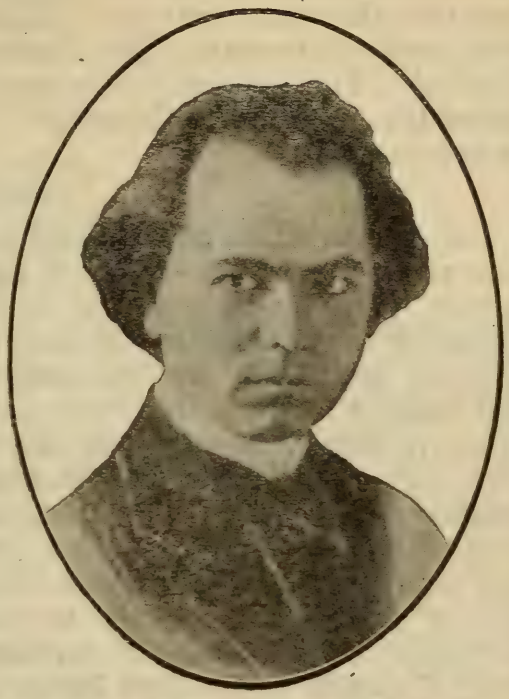

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it be reduced to one act—for there's nothing happening on the stage. The public must be diverted by action in an opera, no matter how beautiful the music may be. Whatever may come of it, Bronsart has done nobly in reviving 'The Barber of Bagdad' at the Hanover Music Festival. The scandal of the performance at Weimar has thus been honorably redeemed. Cornelius's widow* came on from Munich to be present."

***

The first overture had nothing to do with the contents of the opera. The music was purely objective, and, as Liszt remarked, finely contrapuntal. The opera begins in G major and ends in F-sharp major. Cornelius chose B minor for the tonality of his overture. The curious lover of music will find an analysis of this overture in *Die Musik*, first number for June, 1904, pp. 342–346. The overture was performed as the prelude to the opera at the Peter Cornelius Festival at Weimar, June 10, 1904,† when "The Barber of Bagdad" was performed as the composer wrote it. Felix Mottl, who brought the opera out after the performance at Hanover, made changes in Cornelius's orchestration, and shortened the overture in D major, the second overture. For this he was taken severely to task by Max Hasse in his "Peter Cornelius und sein Barbier von Bagdad: Die Kritik zweier Partituren: Peter Cornelius gegen Felix Mottl und Hermann Levi" (Leipsic, 1904).

***

The overture in D major—the one played at this concert—begins Allegretto molto, 6-8, with the bombastic announcement by the Barber of his name (brass and bassoons), and to this is added a fragment of the Barber's patter-song, in which he gives his qualifications:—

Bin Akademiker,
Doktor und Chemiker,
Bin Mathematiker,
Und Arithmetiker,
Bin auch Grammatiker,

*Her name was Bertha Jung. Born November 20, 1834, she married Cornelius, September 14, 1867, and died at Rome, February 6, 1904.

†Mrs. von Milde and Knopp, the only survivors of the creators of the parts, were at this performance. Rosa von Milde, born at Weimar, June 25, 1827, created the part of Elsa in "Lohengrin," and sang at Weimar until 1876. See Natalie von Milde's recollections of Weimar in the fifties in the number of *Die Musik* just cited.

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and so on, till he concludes with

Bin ein athletisches,
Tief theoretisches,
Musterhaft praktisches,
Autodidaktisches
Gesammtgenie!

For this Barber is our old friend in "The Thousand Nights and a Night": the "ancient man, past his ninetieth year; swart of face, white of beard, and hoar of eyebrows; lop-eared and proboscis-nosed, with a vacant, silly and conceited expression of countenance." Cornelius based his libretto on the "Tale of the Tailor," the fourth story in that marvellous cycle, "The Hunchback's Tale." Sir Richard F. Burton in his English version does not represent him as one of the resounding name, Abul Hassan Ali Ebn Bekar; his Barber gives the names of his six brothers, and then adds, "and the seventh is famous as Al-Sámit, the Silent man, and this is my noble self!" The text on which Cornelius founded his patter-song was Englished by Burton as follows: "Allah hath bounteously bestowed on thee a Barber, who is an astrologer, one learned in alchemy and white magic; syntax, grammar, and lexicology; the arts of logic, rhetoric, and elocution; mathematics, arithmetic, and algebra; astronomy, astromancy and geometry; theology, the traditions of the Apostle and the Commentaries on the Koran. Furthermore I have read books galore and digested them and have had experience of affairs and comprehended them. In short I have learned the theorick and the practick of all the arts and sciences. I know everything of them by rote and I am a past master *in totâ re scibili.*"

It may here be said that Cornelius changed the original story in several ways. In his version, Bostana, the confidante of Margiana, who is the daughter of the Cadi and the young woman loved so passionately, recommends the Barber to the young man; in the original the young man sends his page to the bazar for a barber, "a discreet fellow and one not inclined to meddling or impertinent curiosity or likely to split my head with his excessive talk." In the libretto the Caliph enters the

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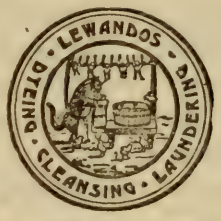

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Cadi's house to learn the cause of the tumult. He soon learns the true condition of affairs, intercedes in behalf of the lovers, and takes the Barber into his service. In the original the Barber is the cause of all the young man's troubles, and, when he finally tries to get him away from the Cadi's house in a chest, the young man,—Nureddin, as Cornelius calls him,—dreading his everlasting chatter, opens the chest, throws himself to the ground, and thus breaks his leg. The bore finally forces him to leave Bagdad, and Nureddin travels far and wide to be rid of him. At last he comes across him in a certain city of China, and the two are connected with the famous intrigue that follows the supposed death of the hunchback. As for the Barber, he becomes barber-surgeon of state to the king of China and one of his cupbearers.

After the excerpt from the patter-song a short crescendo leads to a repetition of initial phrase and patter excerpt. The latter is taken up fortissimo and developed by the whole orchestra. This exordium is followed by an Andante, non troppo lento, in D major, later in B-flat major, 9-8. Phrases in the wood-wind are answered by first violins, and there is then a tuneful cantilena (wood-wind), the song wherein Nureddin in delirium calls on Margiana, "Komm deine Blumen zu begiessen! O Margiana!" A passage poco stringendo, 3-4, leads to a return of the cantilena in clarinet and horn. The confidante, Bostana, enters, più moto, with a chromatic clattering in oboes and clarinets, which is interrupted by staccato chords in the strings and horns. This passage leads to the main body of the overture.

The main body, Allegro molto con brio, D major, 6-8, opens with the first theme, derived from the scene in the opera in which Bostana and Nureddin sing in canon fashion, and the confidante assures him that Margiana will receive him. This theme is developed at great length and with shifting rhythms. During the development contractions of the Barber motive are interjected. It was long thought that the second theme, a melodious cantilena, was not to be found in the thematic material of the opera itself; it was not in the original score, but it was taken by Cornelius from the addition to the "Rose-scene," "Rose, dein selig Wort lass in der Brust uns glühn," mentioned by him in the letter to Liszt quoted above. This theme begins in A major, but the tonality is not long determined; there is a sudden change to C major, and the melody is sung by oboe, clarinet, and trumpet. The development is continued with varying instrumentation against harp arpeggios and tremulous strings. The rhythm is 4-4, interspersed now and then with

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measures in 5-4. The patter-song of the introduction appears, and is developed. The "Rose" cantilena is now sung in D major by violins and horns over tremulous harmonies in the other strings, sustained chords in the trombones, while the first theme, the canon scene, is used contrapuntally in the wood-wind. The slow melody passes into the wind instruments, and the contrapuntal first theme into the strings. There is a coda, con fuoco, on the first theme, but strains from the second are heard at intervals.

The overture is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, triangle, cymbals, harp, string.

***

"Der Barbier von Bagdad" was performed for the first time in America, January 3, 1890, at the Metropolitan Opera House, New York: Nureddin, Paul Kalisch; Caliph, Joseph Beck; Cadi, Wilhelm Sedlmayer; the Barber, Emil Fischer; Margiana, Sophie Traubmann; Bostana, Charlotte Huhn. Mr. Seidl, who prepared the performance, was sick, and Mr. Walter Damrosch conducted the opening night.

The love duet from the second act was sung for the first time in America at the Worcester Festival of 1888, on September 27, by Giula Valda and Max Alvary.

***

Cornelius gave an account of the first performance of "The Barber of Bagdad," at Weimar, in a letter to his sister Susanne: "My work was given to a full house, and there was no other work given.* The performance was excellent, admirable, when you consider the difficulties of the work. An opposition hitherto unknown in the annals of Weimar hissed persistently from the beginning against the applause. This opposition was prepared, well organized and divided for the purpose. It narrowed the humor of the comedians, but it had no harmful

*At the Metropolitan, New York, a ballet, "Die Puppenfee," music by Joseph Bayer, was performed as an after-piece.

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influence over the excellence of the performance. At the end there was a row for ten minutes. The Grand Duke kept applauding, but the hissers, too, kept on. At last Liszt and the whole orchestra applauded. Mrs. von Milde pulled me out on the stage. Dear Susanne, from now on I am an artist, who will be known in wider circles."

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Warnke, H.
Urack, O.
Keller, J.
Nagel, R.
Barth, C.
Nast, L.
Belinski, M.
Folgmann, E.
Warnke, J.
Steinke, B.

Basses.

Kunze, M.
Gerhardt, G.
Agnesy, K.
Jaeger, A.
Seydel, T.
Huber, E.
Ludwig, O.
Schurig, R.

Flutes.

Maquarre, A.
Brooke, A.
Battles, A.
Chevrot, A.

Oboes.

Longy, G.
Lenom, C.
Fossé, P.

Clarinets.

Grisez, G.
Mimart, P.
Vannini, A.

Bassoons.

Sadony, P.
Mueller, E.
Fuhrmann, M.

English Horn.

Mueller, F.

Bass Clarinet.

Stumpf, K.

Contra-Bassoon.

Mosbach, J.

Horns.

Wendler, G.
Lorbeer, H.
Hain, F.
Resch, A.

Horns.

Jaenicke, B.
Miersch, E.
Hess, M.
Hübner, E.

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Kloepfel, L.
Mann, J.
Heim, G.

Trombones.

Hampe, C.
Alloo, M.
Mäusebach, A.
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Mattersteig, P.

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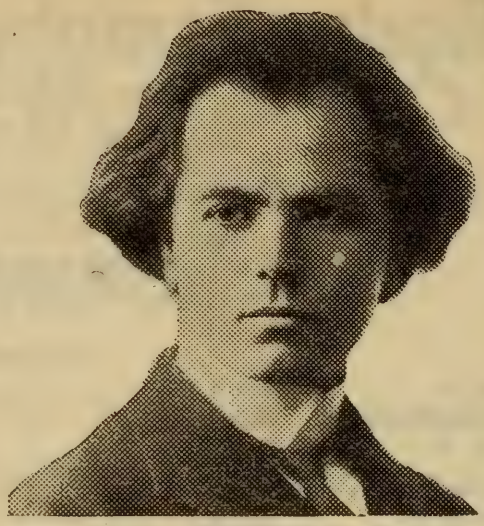

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II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

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SYMPHONY IN E MINOR, OP. 98 . . . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance, and Schumann's Symphony in B-flat was substituted for the concert of November 27. There were further rehearsals, and the work was played for the first time at a concert of the Boston Symphony Orchestra on December 23, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürz Zuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last. Miss Florence May, in her Life of Brahms, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellinger sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Mr. Max Kalbeck, whose Life of Brahms, not yet completed, contains 1,823 pages.

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich Concerts at Cologne, asked that he might produce this new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He

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was vexed because Wüllner had performed a symphony by Bruckner, and he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works, and a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the value of his fourth symphony. He wished to know the opinion of Elisabeth von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If people like Billroth, Hanslick, and you do not like my music, whom will it please?" he said to Kalbeck.

There was a preliminary rehearsal at Meiningen for correction of the parts. Bülow conducted it, and there were present the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and von Bülow in Germany and in the Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January, 17 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of fun at the fact, trumpeted by Brahms's admirers,

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that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241–244.) It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.

This symphony was performed at the Philharmonic concert in Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. To-day [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever." *

***

In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms, and it is thought that they influenced Brahms in the composition of this symphony. Mr. Kalbeck thinks that the whole symphony pictures the tragedy of human life. He sees in the Andante a waste and ruined field, as the Campagna near Rome. He notes the appearance of a passage from Brahms's song "Auf dem Kirchhofe" with the words "Ich war an manch vergess'nem Grab gewesen." To him the Scherzo

* Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft." March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.

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is the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck is reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been born at all is superior to every view of the question; and this when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."

***

The symphony was published in 1886. It is scored for two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E minor on account of its pale, wan character, to express the deepest melancholy. "E minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister tonalities, G major and E major, are capable of expressing so truthfully to life." Composers of symphonies have, as a rule, avoided E minor as the chief tonality. There is a symphony by Haydn, the "Trauersymphonie" (composed in 1772), and, in marked contrast with Riemann's view, Raff's ninth symphony, "In Summer" (composed in 1878), is in E minor. One of Bach's greatest organ preludes and fugues, Beethoven's Sonata, Op. 90, and one of the quartets of his Op. 59 are in this tonality, which has been accused as dull in color, shadowy, suggestive of solitude and desolation. Huber's "Böcklin" Symphony is in E minor; so is Rachmaninoff's Second Symphony. Chopin's Concerto in E minor for piano is surely not a long, desolate waste. Riemann reminds us that there are hints in this symphony of music by Handel—"Brahms's favorite composer"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the 'cellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony. "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, 'cellos). The themes, especially those in fanfare fashion, change form and color.

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'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.' * A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the 'cellos are derived. The third movement, Allegro giocoso, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with the Finale, an artfully contrived Ciacona of antique form, but of modern contents. The first eight measures give the 'title-page' of the Ciacona. The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a Più allegro for the close."

We have seen that, while Dr. Hugo Riemann finds E minor the tonality of fall, Raff, the composer, chose that tonality for his symphony, "In Summer," which is thus arranged: I. "A Hot Day," E minor, with middle section in E major; II. "The Elfin Hunt," F major, D major, F major; III. Eclogue, C major; IV. "Harvest Wreath," E major, C major, E major. The tonality that reminds Dr. Riemann of decay and approaching death seemed to Raff the inevitable suggester of the blazing sun or the grinning dog-star. And Raff was of an extremely sensitive organization. To him the tone of the flute was intensely sky-blue; oboe, clear yellow to bladder-green; cornet, green; trumpet, scarlet; flageolet, dark gray; trombone, purplish red to brownish violet; horn, hunter's green to brown; bassoon, grayish black. (See Raff's "Die Wagnerfrage," 1854, and Bleuler and Lehmann's "Zwangmässige Lichtempfindungen durch Schall," 1881.)

Many singular statements have been made concerning the character and influence of ancient modes and modern tonalities. Take this same tonality, E minor. C. F. D. Schubart (1739–91) described it as "naïve, feminine, the declaration of innocent love, a lamentation without querulous complaint, sighing with only a few tears. This tonality speaks of the serenest hope, which finds happiness by flowing into C major. As E minor has naturally only one color, the tonality

* Dr. Reimann here quotes from Hermann Kretzschmar's "Führer durch den Concertsaal."—Ed.

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may be likened unto a maiden robed in white, with a rose-red bow on her breast." Friedrich Zamminer, in his "Die Musik" (1855), quotes from an æsthetician of 1838, a popular and fruitful professor of taste, who characterized all the tonalities: "E minor is only limited and restricted life, a struggle, the complaint of compassion, sorrow over lack of strength." A celebrated pianist told Dr. A. Breton, of Dijon, that to her G major was red, E major red, E-flat deep blue, etc.; and, when any piece of music that she knew was transposed into another key, she was physically distressed. Did not Louis Ehlert declare that A major "says green"?

This brings up the subject of "color audition." If the flute seemed red to L. Hoffmann in 1786, it seemed an intense sky-blue to Raff in 1855. If the trumpet was bright red to Hoffmann, it was green to a young physician who was examined in 1879.

Certain modern poets have made much of the theory of colored audition. Baudelaire (1857) spoke of the interchangeability of colors, perfumes, and sounds in "Correspondances":—

> Comme de longs échos qui de loin se confondent
> Dans une ténébreuse et profonde unité,
> Vaste comme la nuit et comme la clarté,
> Les parfums, les couleurs et les sons se répondent.
>
> Il est des parfums frais comme des chairs d'enfants,
> Doux comme les hautbois, verts comme les prairies,
> —Et d'autres, corrompus, riches et triomphants.

But it was left for Rimbaud (1871–72) to write the famous sonnet, "Voyelles," beginning:—

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"A noir, E blanc, I rouge, U vert, O bleu, voyelles."

Then came René Ghil, who jeered at Rimbaud, and changed the line:—

"A noir, E blanc, I bleu, O rouge, U vert,"

which led Anatole France, the gentle ironist, to write: "Symbolism will rule the future, if the nervous condition which produced it becomes general. Unfortunately, M. Ghil says that O is blue, and M. Raimbault [*sic*] says that O is red. And these exquisite invalids dispute together under the indulgent eye of M. Mallarmé." France's mistake as to the precise characterization by the two poets shows that he is a better Pyrrhonist than symbolist.

The same René Ghil drew up a mirifick table, from which we quote:—

Eû, eu, ieu, eui
roses of pale gold
l, r, s, z
Horns, bassoons, and oboes.

Affection,
Love
And the doubts pertaining to them
The altruistic instinct
of loving and
of multiplying the
race.
—Contemplation
Meditation
—To will
To order.

Then Mr. Francis Howard Williams, a poet of Philadelphia, published a volume in 1894:—

Lean the oboe and eager,
With a sharp, uplifted chin;
Bald and red, and seeming meagre
In his brains, the first violin.

There is a marginal commentary to these lines: "For, of a truth, it is here as with the music of humanity, to the which, though all must contribute, many a one furnisheth a note that is but a discord to that of his fellow."

Bleuler and Lehmann experimented in 1879 with a girl of sixteen

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years, an excellent musician: thunder to her was gray; a saw in action, yellow; the rumbling of a carriage, black; the colic, green; the toothache, red; the headache, brown.

Suarez de Mendoza in 1890 found a woman of forty-nine to whom the music of Mozart was blue; that of Chopin, yellow; that of Wagner, a luminous atmosphere with changing colors. To another subject "Aïda" and "Tannhäuser" were blue, while "The Flying Dutchman" was a misty green. So to Lumley, the impresario, "the voice of Patti was light and dark drab, with occasional touches of color."

To Herman Melville the whiteness of Moby Dick, the huge malignant whale, was a vague horror, mystical, ineffable. Examining into the reasonableness of this horror, he describes in pompous pages the glories of the color White, from "the old Kings of Pegu, placing the title 'Lord of the White Elephants' above all their other magniloquent ascriptions of dominion, to the vision of Saint John"; but he adds: "Yet, for all these accumulated associations with whatever is sweet and honorable and sublime, there yet lurks an elusive something in the innermost idea of this hue which strikes more of panic to the soul than that redness which affrights in blood." It is "ghastly whiteness which imparts such an abhorrent mildness, even more loathsome than terrific, to the dumb gloating of the aspect" of the white bear and the white shark. "Bethink thee of the albatross, whence come those clouds of spiritual wonderment and pale dread in which that white phantom sails in all imaginations. Not Coleridge first threw that spell, but God's great, unflattering laureate, Nature." These white things, animate and inanimate, shook the soul of Melville; the White Steed of the Prairies, the Albino Man, the White Squall, the White Hoods of Ghent, Whitsuntide, a White Nun, the White Tower of London, the White Mountains, the White Sea, the White Man of the Hartz Forest, the White City, Lima.

René Ghil finds white the characteristic color of the pizzicati of violins, guitars, and harps, and the consonants *d, g, h, l, p, q, r, t, x.*

One of the most whimsical of all the literary appreciations of this species of sensitiveness is a passage in Gozlan's "Le Droit des Femmes" (1850): "As I am a little cracked, I have always connected—I know not why—a color or a shade with the sensation I was experiencing. To me

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religion is a tender blue; resignation is pearl gray; joy, apple green; satiety, coffee with milk; pleasure, soft rose; sleep, tobacco smoke; reflection, orange; boredom, chocolate; the thought of an unpaid bill, lead; money to come, red. I do not know the color that goes with happiness."

See also the pages in which J. K. Huysmans, in "À Rebours," describes the attempt of Jean des Esseintes to enjoy "sonorous gustation." Des Esseintes arranged a set of little barrels of variously colored liquors so that by pulling stops labelled "flute," "horn," "voix céleste," a few drops could be drawn from each; combinations could be made. This "orgue à bouche" satisfied sight, taste, and hearing at the same time; for this *névrose* believed that each liquor corresponded to the sound of a musical instrument,—curaçoa to the clarinet; kümmel to the nasal oboe; mint and anisette to the flute, both peppery and sweet; kirsch is the fierce blast of a trumpet; gin and whiskey are strident cornets and trombones; and rakis of Chios and mastics give in the mouth the thunder of cymbals and drums clashed and beaten with corybantic fury. He also thought that the violin is as old brandy, —smoky, fine, prickly; the viola is sturdy rum; the violoncello, melancholy and caressing, is like unto "vespréto"; the double-bass, firmer, solid, dark, is a pure and old bitter. The harp has the vibrating flavor, the silvern, detached tone of cumin. And tonal relations exist in the music of liqueurs. For example, benedictine stands as the relative minor of that major of alcohols known as green chartreuse. "These principles once admitted," says Huysmans, "it was his fortune, thanks to sage experiments, to play silent melodies or mute funereal marches on his tongue; to hear in mouth solos of mint, duets of 'vespréto' and rum. He even transferred to his mouth true musical compositions, in which he followed the composer step by step, and interpreted his thoughts, effects, nuances, by the union or neighboring contrasts of liqueurs, by cunning mixtures." One cordial would sing to him a pastoral which might have gushed from the nightingale; or the tender cacao-chouva would hum sugary airs, such as "The Romances of Estelle" and the "Ah! vous dirai-je, maman," of long ago.

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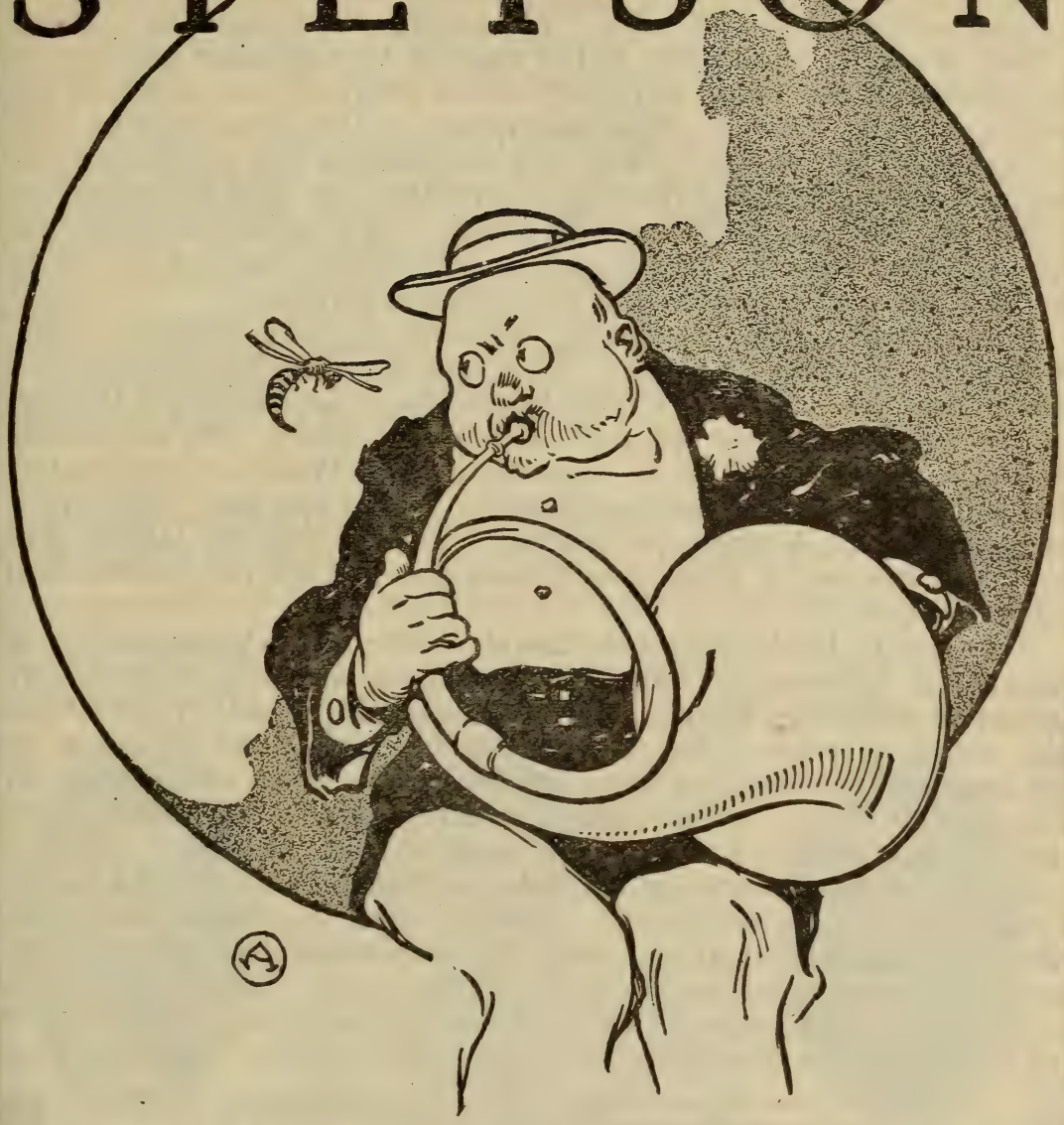

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An adaptation of "The Song of Solomon, a symphony of spiritual love in eight mystical devices and three paraphrases," the translation by Paul Roinard, the "musical adaptations" by Flamen de Labrely, was produced in Paris, December 11, 1891. There was an appeal to eyes, ears, and noses. The programme stated, for instance: "First device: orchestration of the word in *I* illuminated with *O;* orchestration of the music, D major; of the color, bright orange; of the perfume, white violet." This description of the scene may be thus interpreted: the vowels *I* and *O* dominated in the recitation; the music was in D major; the stage decoration was of a bright orange color; the hall was perfumed with violet. Each succeeding scene had its particular color in speech and in scenery, its particular tonality in the accompanying music, and its particular perfume.

A somewhat similar experiment was made at the Carnegie Lyceum, New York, October 28, 1902. We quote from the programme: "A newly invented apparatus to spread perfumes in large halls and theatres in the shortest possible space of time will be tested, and an original Fantasy, entitled 'A Trip to Japan in Sixteen Minutes,' conveyed to the audience by a succession of Odours." This was the "first experimental Perfume Concert in America." The "Trip to Japan" was also described as "A Melody in Odours (assisted by two Geishas and a Solo Dancer)."

The Jesuit, Louis Bertrand Castel (1688–1757), influenced by a remark in Newton's "Optics," invented a "clavecin oculaire," by means of which he thought the eye could be pleased by variations and blends of colors. See his "Nouvelles Expériences d'Optique et d'Acoustique" (1735) and the "Esprit, Saillies, et Singularités du P. Castel" (1763). A "colour organ," constructed by A. Wallace Rimington, was exhibited in London early in the summer of 1895.

Much has been written about color audition. We refer the reader especially to J. L. Hoffmann's "Versuch einer Geschichte der mahlerischen Harmonie überhaupt und der Farbenharmonie insbesondere, mit Erläuterungen aus der Tonkunst" (Halle, 1786); Goethe's "Theory of Colors"; "L'Audition Colorée," with records of many experiments by Dr. Ferdinand Suarez de Mendoza (Paris, 1890); "Audition Col-

GUSTAV MAHLER

A Study of His Personality and Work By PAUL STEFAN

Translated from the German by T. E. CLARK

Pp. viii & 132

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The Author does not wish this work to be considered as a biography. And, although leading biographical data are not lacking, the whole spirit of the book is rather one of enthusiastic appreciation and propaganda.

Dr. Stefan's masterly analyses of Mahler's compositions fill a large portion of the book, and will be found most illuminative and interesting. A full list of these compositions, and a bibliography, are contained in the Appendix.

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orée," by Dr. Jules Millet (Paris, 1892); "La Musique et quelques-uns de ses Effets Sensoriels," by Dr. L. Destouches (Paris, *s. d.*); "De la Corrélation des Sons et des Couleurs en Art," by Albert Cozanet ("Jean d'Udine") (Paris, 1897); Galton's "Inquiries into Human Faculty," pp. 145–154 (New York, 1883); "Rainbow Music," by Lady Archibald Campbell (London, 1886); "The Music of Color," by E. G. Lind, of Baltimore; "Le Langage Musical," by Drs. Dupré and Nathan (Paris, 1911).

J. A. Scheibe protested against fantastical views of tonalities in his "Critischer Musicus" (1745; pp. 143, *seq.*), and there are some to-day who would repeat the story told by Berlioz: A dancer of repute in Italy was to make his first appearance at Paris. At the last rehearsal a dance tune for some reason or other had been transposed. The dancer made a few steps, leaped into the air, touched the floor, and said: "What key are you playing in? It seems to me that my *morceau* tires me more than usual." "We are playing in E." "No wonder. Please put it down a tone: I can dance only in D."

***

Analysts say that the Finale of Brahms's Symphony in E minor is in the form of a chaconne, or passacaglia. But are these terms inter-

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changeable? Let us see how confusion reigns here. (We preserve the various forms of the two words.)

Sébastien de Brossard, "Dictionnaire de Musique," 1703, 1705, 3d ed. *s. d.:* CIACONA, that is chacone. A song composed for an obbligato bass of four measures, ordinarily in 3-4; this bass is repeated as many times as the chacone has couplets or variations, different songs composed on the notes of this bass. One frequently goes in this sort of piece from major to minor, and many things are tolerated on account of this constraint which would not be regularly admitted in a freer composition. PASSACAGLIO, or Passacaille. It is properly a chacone. The only difference is that the pace is generally slower than that of the chacone, the song is more tender, the expression is less lively; and, for this reason, passacailles are almost always worked out in the minor.

J. G. Walther, "Musikalisches Lexicon" (1732): CIACONA or chaconne is a dance and an instrumental piece whose bass theme is usually of four measures in 3-4, and, as long as the variations or couplets set above last, this theme remains obbligato and unchangeable. (The bass theme itself may be diminished or varied, but the measures must not be lengthened so that five or six are made out of the original four.) This sort of composition is used for voices, and such pieces when they are not too spun-out find admirers. But when these pieces are too long-winded they are tiresome, because the singer, on account of his *ambitus* (compass), cannot indulge in so many variations as an instrument can make. Pieces of this kind often go from the major into the minor and *vice versa* and many things are allowed here (Walther quotes Brossard). Ciaconna comes from the Italian *ciaccare* or *ciaccherare*, to smash to pieces, to wreck; not from *cieco*, blind, not from any other word; it is a Moorish term, and the dance came from Africa into Spain, and then spread over other lands. (See Furetière and Ménage.) It may be that the Saracens who were in Spain borrowed the word from the Persians, with whom *Schach* means king, and applied it as a term suitable to a royal or most excellent dance. PASSACAGLIO or Passagaglio (Ital.), Passacaille (Gall.), is inherently a chaconne. The difference is this: it is generally slower than the chaconne, the tune is more tender, the expression is less lively. (Again Brossard is quoted.) Ac-

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cording to Ménage's Dictionary the word is a Spanish term, which came into France after operas were introduced there. It means *passe-rue*, a street song.

Johann Mattheson, "Kern melodischer Wissenschaft," 1737: "The most important of dance-tunes is indeed the CIACON, chaconne, with its sister or brother, the PASSAGAGLIO, the Passe-caille. I find truly that Chacon is a family-name, and the commander or admiral of the Spanish fleet in America (1721) was named Mr. Chacon. To me this is a better derivation than from the Persian *Schach*, which is given in Walther's Dictionary. It is enough to say of Passe-caille that it means street-song as Ménage has it; if he were only trustworthy. The chaconne is both sung and danced, occasionally at the same time, and it affords equal jollity, if it is well varied, yet is the pleasure only tolerable; there is a satiety rather than agreeableness; I do not hesitate to describe its inherent characteristic by the word satiety. Every one knows how easily this same satiety produces aversion and queasiness; and he that wishes to put me in this stand need only order a couple of chaconnes. The difference between the chaconne and the passe-caille is fourfold, and these differences cannot be lightly passed over. The four marks of distinction are these: the chaconne goes slower and more deliberately than the passe-caille—it is not the other way; the chaconne loves the major, the other, the minor; the passe-caille is never used for singing, as is the chaconne, but solely for dancing, as it naturally has a brisker movement; and, finally, the chaconne has a firmly established bass-theme, which, although it may sometimes be varied to relieve the ears, soon comes again in sight, and holds its post, while on the contrary the passe-caille (for so must the word be written in French, not passacaille) is not bound to any exact and literal subject, and it preserves nothing else from the chaconne, except a somewhat hurried movement. For these reasons the preference may easily be given to the passe-caille." Thus does Mattheson contradict in an important point Walther, who builded on Brossard.

J. J. Rousseau, "Dictionnaire de Musique," 1767: CHACONNE, a piece of music made for dancing, of well marked rhythm and moderate pace. Formerly there were chaconnes in two-time and in three; but now they

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are made only in three. The chaconne is generally a song in couplets, composed and varied in divers ways on a set-bass of four measures, which begins nearly always on the second beat to prevent interruption. Little by little this bass was freed from constraint, and now there is little regard paid the old characteristic. The beauty of the chaconne consists in finding songs that mark well the pace; and, as the piece is often very long, the couplets should be so varied that they be well contrasted, and constantly keep alive the attention of the hearer. For this purpose, one goes at will from major to minor, without straying far from the chief tonality, and from grave to gay, or from tender to lively, without ever hastening or slackening the pace. The chaconne came from Italy, where it was once much in vogue, as it was in Spain. To-day in France it is known only in the opera. PASSACAILLE. A kind of chaconne with a more tender melody and a slower pace than in the ordinary chaconne. The passacailles of "Armide" and "Issé" are celebrated in French opera.

Compan, "Dictionnaire de Danse," Paris, 1787: CHACONNE. An air made for the dance, with a well-defined beat and a moderate movement. The off-beat is made as follows: left foot forward, body held upright, right leg is brought behind, you bend and raise yourself with a leap on the left foot; the right leg, which is in the air, is brought alongside, in the second position, and the left foot is carried either behind or in front to the fifth position. This step is composed of a spring and two steps on the toe, but with the last step the heel should be placed so that the body is ready to make any other step. Chaconne comes from the Italian word *Ciacona*, derived from *cecone*, "big blind fellow," because the dance was invented by a blind man. PASSACAILLE comes from the Italian *passacaglia*. It means *vaudeville*. The air begins with three beats struck slowly and with four measures redoubled. It is properly a chaconne, but it is generally slower, the air is more tender, and the expression less lively.

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A. Czerwinski, "Geschichte der Tanzkunst," 1862: The CHACONA, a voluptuous dance, came from Spain, and in the second half of the sixteenth century it had spread far and earned the condemnation of all moralists. It was invented by a blind man, and danced by men and women in couples, while the still more licentious sarabande was danced only by women. On the French stage the dancers of the chaconne stood in two rows that reached from the back to the footlights. The men were in one column, the women in another on the opposite side. The more skilful dancers were nearest the audience, and dancers of the same height were paired. All began the dance; the ballet-master, who was at the back of the stage, occasionally introduced a solo, while the others, each sex apart, performed various figures until they came together at the end in pairs. The chaconne was danced generally in Spanish costume, sometimes in Roman dress.

A. Czerwinski, "Brevier der Tanzkunst," 1879: THE CHACONNE is said to have come from Biscay, and in Basque "chocuna" means "pretty" or "graceful." * It spread so fast that early in the seventeenth century it well-nigh drove out the sarabande, which had been the universally popular dance. Cervantes eulogized it in one of his "Exemplary Novels," "The High-born Kitchen-maid." The chaconne in turn gave way in Spain to the fandango about the beginning of the eighteenth century. During the reign of Louis XIV. folk-dances in France assumed an artistic form; and, as the chaconne disappeared from the ball-room its musical form was used by composers of chamber music, while the dance entered into operas and ballets concerned with gods and heroes, and was often the final number. As late as 1773 a chaconne in Floquet's "L'Union de l'Amour et des Arts" was performed for sixty successive nights, and the music was popular with whole battalions of pianists.

J. B. Weckerlin, "Dernier Musiciana," 1899: THE CHACONNE was not known in France to Tabourot, who wrote "Orchésographie" in 1588. PASSACAILLE is a kind of chaconne, slower, and in three-time. The word is derived from "passa calla," a Spanish term for street-song. A

* Francisque-Michel in "Le Pays Basque" (1857) devotes a chapter to Biscayan amusements. The people of this country for years have been passionate dancers. Boileau wrote of them in 1659: "A child knows how to dance before he can call his papa or his nurse." The favorite dances were the *mutchico* and the *edate*. A Biscayan poem runs: "There are few good girls among those who go to bed late and cannot be drawn from bed before eight or nine o'clock. The husband of one of these will have holes in his trousers. Few good women are good dancers. Good dancer, bad spinner; bad spinner, good drinker. Such women should be fed with a stick." But Francisque-Michel says nothing about the chaconne or a variation of it.—ED.

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passa-caille in "Iphigénie en Aulide" is in 2-4; Montéclair gives 6-4 in his "La Petite Méthode."*

Georges Kastner, "Parémiologie Musicale," 1862: PASSACAILLE. The Spanish word *passacalle*, which properly signifies *passe-rue* or *vaudeville*, was an air for the guitar or other instruments which serenaders played in the street to win their sweethearts. The words passe-caille and chaconne were applied late in the seventeenth century to articles of dress: the former to a muff-holder, the latter to a ribbon that hung from the shirt collar on the breast of certain young persons who thought it fashionable to go about half-unbuttoned.

Gaston Vuillier, "History of Dancing" (English version, 1898): The origin of the CHACONE is obscure. Cervantes says that it was a primitive negro dance, imported by mulattoes to the court of Philip II. and modified by Castilian gravity. Jean Étienne Despréaux compared it to an ode. "The PASSACAILLE," says Professor Desrat, "came from Italy. Its slow, grave movement in triple time was full of grace and harmony. The ladies took much pleasure in this dance; their long trains gave it a majestic character." The name indicates literally something that passes or goes on in the street—probably because in the first instance the passacaille was mostly danced in the streets. It had the most passionate devotees in Spain, and enjoyed much favor in France.

The New English Dictionary: CHACONNE, also chacon, chacoon, chacona. (French chaconne, adaptation of the Spanish chacona according to Spanish etymologists, adaptation of the Basque "chucun," pretty.)

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The first performance was from manuscript, under the direction of the composer, at the fifth concert of the 27th Musicians' Convention of the Allgemeiner Deutscher Musikverein in the City Theatre of Eisenach,

* In Gluck's "Alceste" (Act II., scene i.) there is a *passacaille* in 2-4. The Finale of the opera is a long *chaconne* in 3-4.—ED.

† Hans von Bülow wrote to his wife from Weimar, November 13, 1889: "Strauss is enormously beloved here. His 'Don Juan' evening before last had a wholly unheard of success. Yesterday morning Spitzweg and I were at his house to hear his new symphonic poem 'Tod und Verklärung'—which has again inspired me with great confidence in his development. It is a very important work, in spite of sundry poor passages, and it is also refreshing."

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The other works performed for the first time were Draeseke's Prelude to "Penthesilea"; Franz Schubert's "Tantum Ergo" and Offertory (MS.); duet from Hans Sommer's opera "Loreley"; Strauss's "Burleske" for pianoforte and orchestra (Eugen d'Albert, pianist); Weingartner's Entr'acte from "Malawika"; d'Albert's Symphony, Op. 4; Robert Kahn's String Quartet, Op. 8; Philipp Wolfrum's Pianoforte Quintet; R. von Perger's String Quartet, Op. 15; Frederick Lamond's Pianoforte Trio, Op. 2; Arnold Krug's Vocal Quartet, Op. 32; Ivan Knorr's "Ukrainische Liebeslieder," Op. 5.

The second performance was at Weimar, January 12, 1891, at the third subscription concert in the Grand Ducal Theatre. Strauss led from manuscript.

The third performance was at the Eighth Philharmonic Concert in Berlin, February 23, 1891. The composer again led from manuscript.

The Philharmonic Society of New York, Mr. Stransky conductor, performed it in Boston on November 2, 1913.

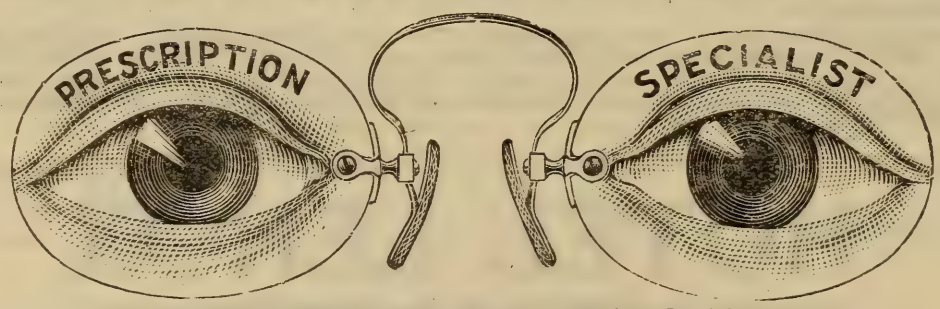
It is dedicated to Friedrich Rösch * and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, two harps, gong, strings.

On the fly-leaf of the score is a poem in German:—

In der ärmlich kleinen Kammer
Matt vom Lichtstumpf nur erhellt,
Liegt der Kranke auf dem Lager.
Eben hat er mit dem Tod

* Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wohlmuth, he conducted a singing society, for which he composed humorous pieces, and in 1888 abandoned the law for music. He was busy afterwards in Berlin, St. Petersburg, Munich. In 1898 he organized with Strauss and Hans Sommer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work, "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a Study of Alexander Ritter (1898).

FRANK MÜLLER



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Wild verzweifelnd noch gerungen.
Nun sank er erschöpft in Schlaf,
Und der Wanduhr leises Ticken
Nur vernimmst du im Gemach,
Dessen grauenvolle Stille
Todesnähe ahnen lässt.
Um des Krankenbleiche Züge
Spielt ein Lächeln wehmuthvoll.
Träumt er an des Lebens Grenze
Von der Kindheit goldner Zeit?

Doch nicht lange gönnt der Tod
Seinem Opfer Schlaf und Träume.
Grausam rüttelt er ihn auf
Und beginnt den Kampf auf's Neue,
Lebenstrieb und Todesmacht!
Welch' entsetzensvolles Ringen!
Keiner trägt den Sieg davon,
Und noch einmal wird es stille!

Kampfesmüd' zurückgesunken,
Schlaflos, wie im Fieberwahn,
Sieht der Kranke nun sein Leben,
Tag um Tag und Bild um Bild
Inn'rem Aug' vorüberschweben.
Erst der Kindheit Morgenrot,
Hold in seiner Unschuld leuchtend!
Dann des Jünglings keckes Spiel—
Kräfte übend und erprobend—
Bis er reift zum Männerkampf,
Der um höchste Lebensgüter
Nun mit heisser Lust entbrennt.

Was ihm je verklärt erschien
Noch verklärter zu gestalten,
Dies allein der hohe Drang,
Der durch's Leben ihn geleitet.

Kalt und höhnend setzt die Welt
Schrank' auf Schranke seinem Drängen.
Glaubt er sich dem Ziele nah',
Donnert ihm ein "Halt!" entgegen:
"*Mach' die Schranke dir zur Staffel,*
Immer höher nur hinan!"

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Also drängt er, also klimmt er,
Lässt nicht ab vom heil'gen Drang
Was er so von je gesucht
Mit des Herzens tiefstem Sehnen,
Sucht er noch im Todesschrein,
Suchet, ach! und findet's nimmer
Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.
Da erdröhnt der letzte Schlag
Von des Todes Eisenhammer,
Bricht den Erdenleib entzwei,
Deckt mit Todesnacht das Auge.

Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen,
Was er sehnend hier gesucht:
Welterlösung, Weltverklärung.

The following literal translation is by William Foster Apthorp:—

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

But Death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play-exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradu-

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Mr. Spooner is a delightful and rare tenor, and charmed the audience with his artistic program.—*Washington Herald.*

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ally, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

There are two versions of Ritter's poem. The one published above is taken from Strauss's score. Ritter evidently misunderstood, in one instance, the composer's meaning. The music in the introduction does not describe the "soft ticking of the clock on the wall in the room," but "the exhausted breaths of the sick man." Thus commentators and rhapsodists disagree among themselves. The earlier version of the poem was published on the programmes of the concerts at Eisenach and Weimar. It is as follows:—

Stille, einsam öde Nacht!
Auf dem Totenbette liegt er.

Fieberglut wirft ihn empor
Und er sieht sein ganzes Leben
Kindheit, Jugend, Männerkampf,
Bild um Bild im Traum erscheinen.

Was er suchte je und je
Mit des Herzens tiefstem Sehnen
Sucht er noch im Todesschweiss,
Suchet—ach! und findet's nimmer.

Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.

Da erdröhnt der letzte Schlag,
Von des Todes Eisenhammer
Bricht der Erdenleib entzwei,
Deckt mit Todesnacht das Auge.

Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen
Was er sehnend hier gesucht,
Was er suchend hier ersehnt.

* * *

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The authorship of this poem in blank verse was for some years unknown, and the prevailing impression was that the poem suggested the music. As a matter of fact, Alexander Ritter * wrote the poem *after* he was well acquainted with Strauss's score; and, when the score was sent to the publisher, the poem was sent with it for insertion. Hausegger in his Life of Ritter states that Strauss asked Ritter to write this poem (p. 87).

Ritter influenced Strauss mightily. Strauss said of him to a reporter of the *Musical Times* (London):—

"Ritter was exceptionally well read in all the philosophers, ancient and modern, and a man of the highest culture. His influence was in the nature of a storm-wind. He urged me on to the development of the poetic, the expressive, in music, as exemplified in the works of Liszt, Wagner, and Berlioz. My symphonic fantasia, 'Aus Italien,' is the connecting link between the old and the new methods." "Aus Italien" was composed in 1886, and "Macbeth," the first of the tone-poems, was a work of the next year. It may here be remarked that Gustav Brecher, in his "Richard Strauss," characterizes "Death and Transfiguration," as well as the opera "Guntram" (1892–93), as a return of the composer, after his "Don Juan," to the chromatic style

* Ritter was born at Narva, Russia, June 27, 1833; he died at Munich, April 12, 1896. Although Ritter was born in Russia, he was of a German family. His forbears had lived at Narva since the seventeenth century. In 1841, soon after the death of his father, he and his mother moved to Dresden, where he became the school-fellow of Hans von Bülow, and studied the violin with Franz Schubert (1808–78). Ritter afterward studied at the Leipsic Conservatory under David and Richter (1849–51), and in 1852 he was betrothed to the play-actress, Franziska Wagner, a niece of Richard Wagner. He married her in 1854 and moved to Weimar, where he became intimately acquainted with Liszt, Cornelius, Raff, Bronsart, and of course saw much of von Bülow. He determined to devote himself to composition, but in 1856 he went to Stettin to conduct in the City Theatre, where his wife played. They lived in Dresden (1858–60), again in Stettin (1860–62), but Ritter then had no official position, and in 1863 they made Würzburg their home. (The winter of 1868–69 was spent in Paris, and that of 1872–73 in Chemnitz.) From 1875 to 1882 he was at the head of a music shop at Würzburg. In 1882 he gave over the business to an agent, and in 1885 sold it, for in 1882 he became a member of the Meiningen orchestra led by von Bülow. After von Bülow resigned this position (in the fall of 1885), Ritter moved to Munich and made the town his dwelling-place. His most important works are the operas: "Der faule Hans," one act (Munich, 1885), dedicated to Liszt; "Wem die Krone?" one act, Op. 15 (Weimar, June 7, 1890), dedicated to Richard Strauss; "Gottfried der Sänger," one act, was only partially sketched, but the poem was completed; orchestral; "Seraphische Phantasie"; "Erotische Legende," composed in 1890–91, with use of former material; "Olaf's Hochzeitsreigen," composed in 1891–92; "Charfreitag und Frohnleichnam," composed in 1893; "Sursum Corda! Storm and Stress Fantasia," produced at Munich early in 1896; "Kaiser Rudolf's Ritt zum Grabe" (1895), produced by Richard Strauss at Weimar (?) and at Berlin in 1902. "Olaf's Wedding Dance" was played in Boston by the Boston Symphony Orchestra, Dr. Muck conductor, March 2, 1907. A Life of Ritter by Sigismund von Hausegger was published at Berlin in 1908.

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of Liszt and Wagner; and he insists it is not a representative work of the modern Strauss.

The poem by Ritter is, after all, the most satisfactory explanation of the music to those that seek eagerly a clew and are not content with the title. The analysts have been busy with this tone-poem as well as the others of Strauss. Mr. Wilhelm Mauke has written a pamphlet of twenty pages with twenty-one musical illustrations, and made a delicate distinction between Fever-theme No. 1 and Fever-theme No. 2. Reimann and Brandes have been more moderate. Strauss himself on more than one occasion has jested at the expense of the grubbing analysts.

***

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, 4-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind, accompanied by horns and harps), and he thinks of his youth (a simple melody, the childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double blows in quick succession. What Mr. Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive, which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. The second feverish theme goes canonically through the instrumental groups. The sick man sinks exhausted (ritenutos). Trombones, 'cellos, and violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (meno mosso, ma sempre alla breve). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle, the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, fortissimo), waged fiercely. "Halt!" thunders in his ears, and trombones and

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kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Gong and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive, and a crescendo leads to the full development of the Transfiguration theme (moderato, C major). "World deliverance, world transfiguration."

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This concerto was composed in 1888. It was performed for the first time in that year by Mme. Essipoff. She played it at a Lamoureux concert in Paris on February 28, 1889.

The first performance in the United States was at a concert of the Boston Symphony Orchestra in Boston, March 14, 1891, when Mme. Julia Rive-King was the pianist and Mr. Nikisch conducted.

William Foster Apthorp wrote the following analysis for the Programme Book of January 28, 1893:—

"The first movement (allegro, in A minor, 3-4) begins with an orchestral ritornello, in which the first and second themes are very briefly exposed. Soon the pianoforte enters with the first theme in a way not

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"Hymn to Venus" — Mme. VAN ENDERT, February 16

BEETHOVEN
Symphony in A major, No. 7, Op. 92 — November 3
Concerto for Pianoforte, No. 5, in E-flat major, Op. 73 — Mme. CARRENO, January 5

BRAHMS
Concerto in D major, for Violin and Orchestra, Op. 77 — Mr. KREISLER, December 1
Symphony in E minor, No. 4 — March 16

CORNELIUS
Overture to "The Barber of Bagdad" — February 16

HANDEL
Concerto for two Wind Choirs and String Orchestra — November 3

HAYDN
Symphony in G major, No. 6 — January 5

HUMPERDINCK
"Es schaukeln die Winde" — Mme. VAN ENDERT, February 16

LISZT
Symphonic Poem, No. 3, "The Preludes" — November 3

MAHLER
Symphony in C-sharp minor, No. 5 — December 1

MOZART
Symphony in E-flat (K. 543) — January 5
Masonic Funeral Music, In Memoriam, Silas Weir Mitchell — February 16
Recitative, "Temerari" and Aria, "Come scoglio" from "Cosi fan Tutte" — Miss FARRAR, November 3

PADEREWSKI
Concerto for Pianoforte in A minor, Op. 17 — Mr. PADERWSKI, March 16

RAVEL
"Ma Mère l'Oye" (First time in Philadelphia) — February 16

R. STRAUSS
"Wiegenlied" — Mme. VAN ENDERT, February 16
"Caecilie" — Mme. VAN ENDERT, February 16
Tone Poem, "Death and Transfiguration" — March 16

TSCHAIKOWSKY
Symphony No. 4, F minor, Op. 36 — February 16

WAGNER
Three Poems:
"Im Treibhaus"
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very usual in modern concertos, and which rather recalls a device employed by Beethoven in his E-flat concerto. Instead of taking up this theme in a brilliant fortissimo, as the orchestra did at first, the pianoforte takes it up piano in an entirely different mood, and carries it out with a good deal of added embroidery, leading to a short climax, when the orchestra bursts forth with it once more in jubilant fortissimo. This leads to the second theme, which the wooden wind instruments sing against ornamental arpeggi on the pianoforte, until at last the solo instrument takes hold of it itself in working-out fashion. Soon a third, more cantabile theme appears in the pianoforte alone in A major. From this point the working-out grows more and more elaborate. The movement is written in a very free modification of the sonata form, to which the frequent appearances of the first theme in the orchestral tuttis impart something of a rondo character.

"The second movement (andante, in C major, 2-4) is a most graceful romanza, in which the pianoforte alternates with the orchestra in playing the lovely melody, and then gives itself up more and more to weaving ornamental passages around the almost purely orchestral development of the theme.

"The third movement (allegro molto vivace, in A major, 2-4) is a brilliant rondo, the principal theme of which has a markedly Slavic accent. In strong contrast to this piquant, rollicking theme is a stately, almost hymnlike second theme, first announced in F-sharp major by the wind instruments, and again with still more pomp by the pianoforte and wind in A major towards the close of the movement. This second theme, however, plays but a small part in the working-out, which runs almost constantly on characteristic fragments of the first theme.

"It is worthy of note throughout this concerto how largely ornamental the pianoforte part is. Although the work was written by a pianist, by far the greater part of its musical structure and development is confided to the orchestra, and comparatively little to the pianoforte. By this is not meant that the pianoforte is not almost constantly doing something, but that the bulk of what it does is more in the way of ornamental passage-work than anything else. In this the composer has followed the lead of Liszt rather than that of Chopin and the older concerto writers. But his manner of treating the pianoforte is eminently that of a pianist. He invariably gives it that to do which it can do best, and generally that which it alone can do. It is

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especially noteworthy how he has kept clear of one marked tendency of modern concerto writers—and one which Liszt himself evinced on more than one occasion—to try to make the pianoforte vie with the orchestra in doing things which the latter can do far better and more easily than it can. There is hardly an instance in the whole concerto of the pianoforte's trying to do anything in the same spirit and in the same way that the orchestra does."

The orchestral part of the concerto is scored for two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

***

Mr. Paderewski studied at the Musical Institute, Warsaw (1872–78), the piano under Janotha, harmony under Roguski. In 1876 and 1877 he gave concerts in Poland and Russia, and from 1879 to 1881 he taught at the Warsaw school. In 1883 he went to Berlin, where he studied composition with Kiel and Urban, and in 1884 he went to Vienna to take pianoforte lessons of Leschetitzki. He taught for a while at the Strassburg Conservatory, and then returned to Vienna. In 1887 he began his career as a virtuoso; he played in Vienna and Paris, and gave his first concert in London on May 9, 1890. His career after this is known to all.

The list of his compositions includes an opera, "Manru" (produced at Dresden, May 29, 1901; performed for the first time in America at the Metropolitan Opera House, New York, February 14, 1902; performed for the first time in Boston at the Boston Theatre, March 15, 1902);* a Concerto for pianoforte and orchestra, Op. 17; a "Polish Fantasia" for pianoforte and orchestra, Op. 19; Violin Sonata, Op. 13; pianoforte pieces and songs. Among his latest compositions are a Symphony in B minor, Op. 24, composed 1904–08 and performed for the first time at a concert of the Boston Symphony Orchestra in Boston, February 13, 1909, Mr. Fiedler conductor; a pianoforte sonata, Op. 21; and a set of Variations and Fugue for pianoforte, Op. 23. The latter work was performed for the first time in this country by Mr.

*The cast was as follows: Manru, Mr. Von Bandrowski; Ulana, Mme. Sembrich; Hedwig, Mme. Homer; Asa, Mme. Scheff; Urok, Mr. Bispham; Oros, Mr. Muehlmann; Jagu, Mr. Blass. Walter Damrosch conducted.

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Biographies of Mr. Paderewski have been written by Mr. Henry T. Finck, "Paderewski and his Art" (New York, 1895), Dr. Alfred Nossig, "I. J. Paderewski" (Leipsic, *s. d.*), though this book is an "appreciation" rather than a biography; and by Edward A. Baughan (London and New York, 1908).

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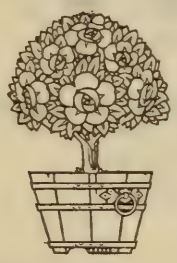

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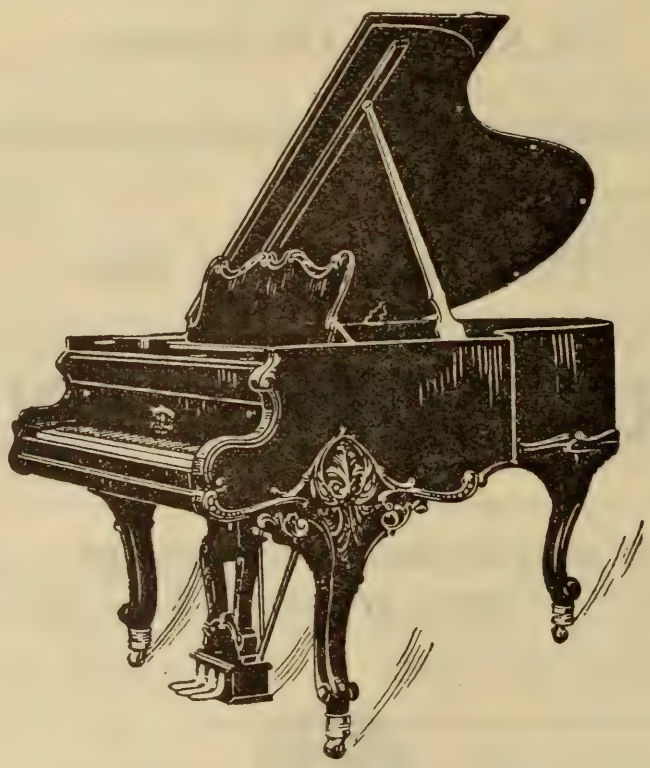

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Keller, J.
Nagel, R.
Barth, C.
Nast, L.
Belinski, M.
Folgmann, E.
Warnke, J.
Steinke, B.

Basses.

Kunze, M.
Gerhardt, G.
Agnesy, K.
Jaeger, A.
Seydel, T.
Huber, E.
Ludwig, O.
Schurig, R.

Flutes.

Maquarre, A.
Brooke, A.
Battles, A.
Chevrot, A.

Oboes.

Longy, G.
Lenom, C.
Fossé, P.

Clarinets.

Grisez, G.
Mimart, P.
Vannini, A.

Bassoons.

Sadony, P.
Mueller, E.
Fuhrmann, M.

English Horn.

Mueller, F.

Bass Clarinet.

Stumpf, K.

Contra-Bassoon.

Mosbach, J.

Horns.

Wendler, G.
Lorbeer, H.
Hain, F.
Resch, A.

Horns.

Jaenicke, B.
Miersch, E.
Hess, M.
Hübner, E.

Trumpets.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

Trombones.

Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

Tuba.

Mattersteig, P

Harp.

Holy, A.

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Glazounoff . . . . . Symphony in B-flat major, No. 5, Op. 55

I. Moderato maestoso; Allegro.
II. Scherzo: Moderato; Pochissimo meno mosso.
III. Andante.
IV. Allegro maestoso.

Smetana . . . . . Overture to "The Sold Bride"

Franck . . . Symphonic Poem, "Les Éolides" ("The Aeolidae")

Dvorák . . . . . Dramatic Overture, "Husitská," Op. 67

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MUSIC

MUSICAL INSTRUMENTS

Symphony in B-flat major, No. 5, Op. 55. Alexander Glazounoff

(Born at St. Petersburg, August 10, 1865; now living there.)

Glazounoff's fifth symphony was composed at St. Petersburg in 1895. It was published in 1896. It was performed for the first time in March, 1896, at one of the concerts of the New Russian School, organized by the publisher Belaïeff in St. Petersburg. The scherzo was then repeated in response to compelling applause. The first performance of the symphony in the United States was at a concert of the Philharmonic Society of New York, Anton Seidl conductor, March 5, 1898. The first performance in Boston was at a concert of the Boston Symphony Orchestra, November 24, 1906, Dr. Muck conductor.

The symphony, dedicated to Serge Tanéïeff,* is scored for three flutes (one interchangeable with piccolo), two oboes, three clarinets, one bass clarinet, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, bass drum, triangle, cymbals, little bells, harp, and strings.

I. Moderato maestoso, B-flat, 4-4. In this introductory section the sturdy chief theme of the allegro which follows is hinted at forcibly, and it is given to clarinets, bassoons, horns, tuba, and lower strings. There is preluding. The Allegro is in 2-2 and then 3-4. The first theme, which has been likened to the Sword motive in the "Ring,"

* Serge Tanéïeff was born in the government Vladimir, Russia, November 25, 1856. He is now living at Moscow. He studied the pianoforte with Nicholas Rubinstein and composition with Tschaikowsky at the Moscow Conservatory, of which he was afterward for some time (1885–89) the director, and was also teacher of theory in the school, a position that he still holds, or, at least, did hold a short time ago. (The Russian music schools have seen troublous times during the last year and a half, and resignations and dismissals have been frequent.) Tanéïeff made his first appearance as a pianist at Moscow in January, 1875, when he played Brahms's Concerto in D minor, and was loudly praised by critics and the general public, although the concerto was dismissed as an "unthankful" work. Tschaikowsky, as critic, wrote a glowing eulogy of the performance. It had been said, and without contradiction until the appearance of Modest Tschaikowsky's Life of his brother, that Tanéïeff was the first to play Peter's Concerto in B-flat minor in Russia. But the first performance in Russia was at St. Petersburg, November 1, 1875, when Kross was the pianist. Tanéïeff was the first to play the concerto at Moscow, November 12 of the same year, and he was the first to play Tschaikowsky's Concerto in C minor, Pianoforte Fantasia, Trio in A minor, and the posthumous Concerto in E-flat major. Tanéïeff spent some months at Paris, 1876–77. On his return he joined the faculty of the Moscow Conservatory. That Tschaikowsky admired Tanéïeff's talent, and was fond of him as a man, is shown by the correspondence published in Modest Tschaikowsky s Life. Tanéïeff has composed a symphony (played here at a Symphony concert, November 23, 1902); an opera, "The Oresteia" (1895); a concert overture "The Oresteia" (played here at a Symphony concert, February 14, 1903); a cantata, "Johannes Damascenus"; a half-dozen quartets (the one in B-flat minor, Op. 4, was performed here at a Symphony Quartet concert, November 27, 1905), choruses. One of his part songs, "Sunrise, has been sung here two or three times.

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is announced by bassoon and violoncellos, while clarinets sustain. It is then given to oboe and first violins, and at last is sounded by the whole orchestra. The second and suave theme is sung by flute and clarinet against wood-wind chords, with harp arpeggios and strings *pizz.* This theme is developed to a mighty fortissimo. The use of these themes is easily discernible. There is a stirring coda.

II. Scherzo, moderato, G minor, 2-4. After a few measures of sportive preluding the first theme is given to flutes, oboe, clarinet. The second theme, of a little more decided character, is announced by flutes, clarinets, and violins. Pochissimo meno mosso. The flutes have a fresh theme, which, undergoing changes and appearing in various tonalities, is expressed finally by the full orchestra.

III. Andante, E-flat, 6-8. The movement is in the nature of a Romance. The chief and expressive theme has been likened to the opening measures of Radamès' famous air, "Celeste Aïda." Heavy chords for the brass change the mood. There is a cantilena for violins and violoncellos. After preluding on the dominant there is a return of the leading motive.

IV. Allegro maestoso, B-flat, 2-2. The movement begins at once, forte, with a martial theme (full orchestra). The other important themes used in this turbulent movement are a heavy motive, announced by bassoons, tuba, and lower strings, and, *animato,* one announced by clarinets, bassoons, violas, violoncellos, while double-classes and kettledrums maintain a pedal-point.

***

Alexander Constantinovitch Glazounoff is the son of a rich publisher and bookseller of St. Petersburg, whose grandfather established the firm in 1782. Alexander was in the "Real" school until his eighteenth year, and he then attended lectures at the University of St. Petersburg as a "voluntary," or non-attached, student. He has devoted himself wholly to music. When he was nine years old, he began to take pianoforte lessons with Elenovsky, a pupil of Felix Dreyschock and a pianist of talent, and it is to him that Glazounoff owed a certain swiftness in performance, the habit of reading at sight, and the rudimentary ideas of harmony. Encouraged by his teacher, Glazounoff ventured to compose, and in 1879 Balakireff advised him to continue his general studies and at the same time ground himself in classical music. A year later Balakireff recommended him to study privately with Rimsky-Korsakoff. Glazounoff studied composition and theory with Rimsky-Korsakoff for nearly two years. He himself has said: "We had a great deal of music at

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home, and everything we played remained fixed in my memory, so that, if I waked in the night, I could reconstruct even in the slightest details all I had heard earlier in the evening."

Following the advice of his teacher, he decided to write a symphony. It was finished in 1881, and performed for the first time with great success, at St. Petersburg, March 29, 1882, at one of the concerts conducted by Balakireff. Later this symphony (in E major) was reorchestrated by the composer four times, and it finally appeared as Op. 5. To the same epoch belong his first string quartet (Op. 1); the suite for piano (Op. 2); two overtures on Greek themes (Op. 3,* 6); his first serenade (Op. 7); and several compositions which were planned then, but elaborated later. In 1884 Glazounoff journeyed in foreign lands. He took part at Weimar in the festival of the Allgemeiner Deutscher Musik-Verein, when his first symphony was performed under the direction of Müller-Hartung. There he met Franz Liszt, who received him most cordially. In 1889 Glazounoff conducted (June 22) at Paris in the concerts of the Trocadéro, which were organized by the music publisher, Belaïeff, his second symphony and the symphonic poem, "Stenka Razine," written in memory of Borodin.

In 1891 the following cablegram, dated St. Petersburg, October 8, was published in the newspapers of Boston:—

"A profound sensation was created here to-day. A young woman from Moscow was arrested, charged with being a Nihilist. She confessed, and admitted that she had left a trunk at the house of a well-known composer, Glazounoff, in which was a revolutionary proclama-

* This overture was performed at a concert of the Russian Musical Society, led by Anton Rubinstein, the leader of the faction opposed to Balakireff and the other members of the "Cabinet."

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tion. The police proceeded to Glazounoff's house and found the trunk. Glazounoff protested his innocence, declaring that he was utterly ignorant of the contents of the trunk. He was nevertheless compelled to deposit as bail fifteen thousand roubles, in order to avoid arrest pending inquiries to be made in the case."

Glazounoff suffered only temporary inconvenience. He was not imprisoned in the fortress of Saint Peter and Saint Paul, nor was he sent to Siberia; and later he wrote a cantata for the coronation of the present Tsar.

In 1897 Glazounoff visited London, and conducted his fourth symphony at a concert of the Philharmonic Society on July 1. (His fifth symphony had been produced in London at a Queen's Hall symphony concert led by Mr. H. J. Wood, January 30* of the same year, and it was performed again at a concert of the Royal College of Music, July 23 of that year, to the disgust of certain hide-bound conservatives. Thus a writer for the *Musical Times* said: "We have now heard M. Glazounoff's symphony twice, and we do not hesitate to protest against a work with such an ugly movement as the Finale being taught at one of our chief music schools. We confess to having twice suffered agonies in listening to this outrageous cacophony, and we are not thin-skinned. The champions of 'nationalism' will tell us that this is the best movement in the work, because it is the most Russian and 'so characteristic'; they may even assure us that we do not require

* Mrs. Newmarch, in her article "Glazounoff," in Grove's Dictionary (revised version), gives January 28 as the date; but see "The Year's Music," by A. C. R. Carter (London, 1898), and the *Musical Times* (London) of August, 1897.

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beauty in music. We shall continue to hold exactly opposite views. If *they* find beauty here, it must be of the kind which some people see in the abnormally developed biceps of the professionally strong man. If we are wrong, if this is the coming art, and our protests avail no more than did those of previous generations against the new arts of *their* times, we shall be happy to take off our hat to M. Glazounoff with a *Morituri, te salutant,* and stoically retire to await what we shall consider the doom of the beautiful in music, even as Wotan, the god, awaited the *Götterdämmerung.*"

In 1899 Glazounoff was appointed professor of orchestration at the St. Petersburg Conservatory. In March, 1905, he, Liadoff, and other leading teachers at this institution espoused the cause of Rimsky-Korsakoff, who was ejected from the Conservatory for his sympathy with the students in political troubles, and they resigned their positions. Some m nths later he resigned his directorship of the Russian Musical Society. He, Rimsky-Korsakoff, and Liadoff were the conductors of the Russian Symphony Concerts* at St. Petersburg.

Glazounoff's chief works, all published by Belaïeff, are eight symphonies; a Suite caractéristique (Op. 9); several fantasias and symphonic poems, such as "Stenka Razine" (Op. 13), "The Forest" (Op. 19), "The Sea" (Op. 28), "The Kremlin" (Op. 30), "Spring" (Op. 34); orchestral suite, Op. 79, "Aus dem Mittelalter"; concert overtures; "A Slav Festival" (a symphonic sketch based on the finale of

* For about a dozen years the concerts were given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera Orchestra; but the audiences were extremely small. An enthusiastic band of two hundred or more was faithful in attendance and subscription. Many important works were produced at these concerts, and various answers given to the stranger that wondered at the small attendance. The programmes were confined chiefly to orchestral compositions, and, when—I quote from "A. G.'s" letter to the *Signale* (Leipsic), January 2, 1901—a new pianoforte concerto or vocal composition was introduced, "the pianist or singer is not a celebrity, but a plain, ordinary mortal." This practice of selection was of course repugnant to the general public. "A. G." adds: "The conductors are distinguished musicians, celebrated theorists, delightful gentlemen,—everything but capable conductors; Rimsky-Korsakoff and Glazounoff, who are acknowledged masters of instrumentation, kill their own brilliant works when they put down the pen and take up the stick. Probably the partisan spirit shown in the programmes contributes largely to the failure of the concerts, which are named 'Russian,' but are only the amusement of a fraction of Russian composers, members of the 'Musical Left,' or the 'Young Russian School.' Rubinstein's name never appears on these programmes, Tschaikowsky's name is seldom seen, and many modern Russians are neglected. Pieces by Rimsky-Korsakoff, Glazounoff, Liapunoff, Liadoff, Cui, and others are performed for the first time at these concerts, and awaken general interest; but the public at large does not like politics or musical factions in the concert-hall, and it waits until the works are performed elsewhere. Yet the sincerity, enthusiasm, devotion, of this band of composers and their admirers, are admired throughout Russia." (Rimsky-Korsakoff died after this was written. He died June 21, 1908.)

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Overture to the Opera, "The Sold Bride". Friedrich Smetana

(Born at Leitomischl, Bohemia, March 2, 1824: died in the mad-house at Prague, May 12, 1884.)

"Prodana nevesta" ("Die verkaufte Braut"), a comic opera in three acts, the book by Karl Sabina, the music by Smetana, was performed for the first time at Prague, May 30, 1866.

The overture, which, according to Hanslick, might well serve as prelude to a comedy of Shakespeare,—and indeed the overture has been entitled in some concert halls "Comedy Overture,"—is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings.

The chief theme of the operatic score as well as of the dramatic action is the sale of the betrothed, and this furnishes the chief thematic material of the overture.

The overture begins vivacissimo, F major, 2-2, with the chief theme at once announced by strings and wood-wind in unison and octaves against heavy chords in brass and kettledrums. This theme is soon treated in fugal manner; the second violins lead, and are followed in turn by the first violins, violas, and first 'cellos, and second 'cellos and double-basses. The exposition is succeeded by a vigorous "diversion," or "subsidiary," for full orchestra. The fugal work is resumed; the wind instruments as well as the strings take part in it, and the subsidiary theme is used as a counter-subject. There is development fortissimo by full orchestra, and the chief theme is again announced as at the beginning. The second theme enters, a melody for oboe, accompanied by clarinets, bassoon, horn, second violins. This theme is as a fleeting episode; it is hardly developed at all, and is followed by a tuneful theme for violins and first 'cellos. The chief motive returns in the wood-wind, then in the strings, and the fugal work is resumed. The leading motive is reiterated as at the beginning of the overture (without the double-basses). The tonality is changed to D-flat major, and flutes and oboes take up the first subsidiary theme, which keeps coming in over harmonies in lower strings and wind, while the music sinks to pianissimo. Fragments of the first theme reappear in the strings, and there is a brilliant coda.

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Smetana began to compose the opera in May, 1863. He completed the work March 15, 1866.

***

There is a story that Smetana was excited to the composition of "strictly national" music by a remark made at Weimar by Herbeck when they were guests of Liszt,—that the Czechs were simply reproductive artists. The opening of the Czechic Interims Theatre at Prague, November 18, 1862, was the first step toward the establishment of a native operatic art. Smetana finished in April, 1863, his first opera, "Branibori v Cechach," or "Die Brandenburger in Böhmen," but it was not performed until January 5, 1866. Karl Sebor was more fortunate: his opera, "Templari na Morave," was performed in the Czechic Theatre in 1865.

The libretto of Smetana's first opera was undramatic, improbable, ridiculous. The Bohemian operas before Smetana were in the old forms of the Italian, French, and German schools, and the public accused Smetana of "Wagnerism," the charge brought in Paris against Bizet even before "Carmen" saw the footlights. Smetana was a follower of Wagner in opera and of Liszt in the symphonic poem. He believed in the ever-flowing melody in the operatic orchestra; this melody should never interrupt, never disturb, the dramatic sense; the music should have a consistent physiognomy; it should characterize the dramatic; the *Leit-motive* should individualize; but Smetana knew the folly of imitation, nor was he the kind of man to play the sedulous ape. He once said, "We cannot compose as Wagner com-

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poses," and therefore he sought to place in the frame of Wagnerian reform his own national style, his musical individuality, which had grown up in closest intimacy with his love of the soil, with the life, songs, legends, of his countrymen.

When they celebrated the one hundredth performance of "The Sold Bride" at Prague, May 5, 1882, Smetana said: "I did not compose it from any ambitious desire, but rather as a scornful defiance, for they accused me after my first opera of being a Wagnerite, one that could do nothing in a light and popular style." The opera was composed, according to him, between January 5 and May 30, 1866; but Ottokar Hostinsky recalls the fact that in 1865 Smetana had performed fragments from a comic operetta, and Teige goes further and says the work was begun as far back as May, 1863. However this may be, Smetana composed at first only lyric parts, which were connected, twenty of them, by spoken dialogue. The opera was in two acts and without change of scene when it was produced.

When there was talk of a performance at the Opéra-Comique, Paris, Smetana added a male chorus in praise of beer, an air for Marenka, and a dance (Skoena). The first act of the original version was divided into two scenes, and soon afterward the first scene was closed with a polka, and the second scene introduced with a furiant; * so now the opera is in three acts. Smetana changed the spoken dialogue into recitative for the production of the opera at St. Petersburg in January, 1871, and this recitative is used to-day even in Czech theatres.

"The Sold Bride" was performed for the first time before a German-Austrian public at the International Music and Theatre Exhibition at Vienna in 1892 (June 1).† As Hlavác says: ‡ "Those who understood the situation were not surprised when Director Schubert appeared in Vienna in 1892 with his Bohemian Theatre and gave two works of Smetana, that the surprise of the audience was so great, and on all sides was heard, 'How is it possible that such genius was not recognized long ago?' For, as far as Austria is concerned, Smetana first became known in Vienna, June, 1892, where they had previously had no idea of the importance of his creations. . . . There is something in 'Die verkaufte Braut' which satisfies every one. The Wagnerian can find nothing to object to, the lover of melody is more than happy,

* Also known as the "sedálk" (the peasant), a characteristic and popular Bohemian dance, in which the male imitates a proud, puffed-up peasant, who at first dances alone, arms akimbo, and stamps; his partners then dances about him, or spins about on the same spot, until they embrace and dance slowly the sousedska, a species of ländler.

† Adolf Tschech, whose real name was Taussig, conductor of Czech operas at this exhibition, died late in 1903 at Prague at the age of sixty-three.

‡ Translated into English by Josephine Upson Cady.

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and friends and partisans of healthy artistic realism applaud vociferously. Not that Smetana is to be looked up to as the long-sought, universal musical genius, who has accomplished the union and perfect reconciliation of all the different theories of music. Smetana, in his high understanding of art, clearly and rightly estimated all these theories and appropriated them to his own use. This had no influence, however, on his inventive power; the effect was seen only in the expression of his thought; for he remained his own master in spite of all influences. This, all admit, even the speculator in coincidences and the hunter after imitations. The charm of Smetana to the outside world lies in the fact that, while the national character remains the foundation of his thought, he knew how to clothe the national Bohemian music in modern and high forms, and at the same time remain truly original, always himself, always Smetana. And so 'Die verkaufte Braut' has become a national comic opera, which, in the outlining of a dramatic depiction of village life in Bohemia, is true in the action and music, without turning the realistic side of it into the realism of a 'Mala Vita' * or 'Santa Lucia.' In this truly artistic moderation, Smetana shows that it is not necessary to depict common people as rude and unrefined, and, although most of Smetana's operas are laid in villages, as is also 'Pagliacci,' he did not turn to the tragical, as Mascagni and Leoncavallo have done."

The success of "The Sold Bride" led to Smetana's appointment as conductor of the opera. (His deafness obliged him in 1874 to give up all conducting.) This appointment gave him great honor, small wages (twelve hundred florins), many enviers and enemies.

It was announced in the summer of 1903 that "The Sold Bride" would be produced for the first time in the United States and in English at the Metropolitan Opera House, New York, by Mr. Conried, in the course of the next season. Mr. Charles Henry Meltzer Englished the libretto, and there was a report that Mme. Camille Seygard would be the heroine. This version of the opera has not yet been performed.

The first performance of "Der verkaufte Braut" in America was at

* "Mala Vita," opera by Umberto Giordano (Rome, February 21, 1892, revived at Milan in 1897 as "Il Vito"). "A Santa Lucia," by Pierantonio Tasca (Kroll's Theatre, Berlin, November 16, 1892). Gemma Bellincioni as the leading woman made a profound sensation when these operas were performed at Vienna,—"Mala Vita" in 1892, "A Santa Lucia" in 1893.

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the Metropolitan Opera House, New York, February 19, 1909: Marie, Emmy Destinn; Kathinka, Marie Mattfield; Hans, Carl Jorn; Kruschina, Robert Blass; Kezal, Adamo Didur; Mischa, Adolf Muehlmann; Wenzel, Albert Reiss; Agnes, Henrietta Wakefield; Springer, Julius Bayer; Esmeralda, Isabelle L'Huiller; Muff, Ludwig Burgstaller. Gustav Mahler conducted.

The other operas of Smetana are "Dalibor," * serious opera in three acts, book by Josef Wenzig, Prague, May 16, 1868; "Libusa," festival opera in three acts, book by Wenzig, Prague, June 11, 1881; "Dve Vdovy" ("The Two Widows"), founded by Emanuel Züngel on a comedy by Mallefilles, Prague, March 27, 1874, revised in 1877; "Hubicka" ("The Kiss"), comic opera, book by Eliska Krasnohorska, Prague, November 7, 1876; "Tajemstvi" ("The Secret"), comic opera, book by Eliska Krasnohorska, September 18, 1878; "Certova stena" ("The Devil's Wall"), comic opera, book by Eliska Krasnohorska, Prague, October 29, 1882. The opera "Viola," founded on Shakespeare's "Twelfth Night," begun in 1876, and in the composer's mind just before madness came upon him, was not finished. Fifteen pages of the manuscript were fully scored, and fifty pages include the voice parts with an accompaniment of string quartet, but with the other orchestral parts unfilled. The title "comic opera," given to some of the operas, should not mislead one: the librettos include serious, even tragic, situations; thus the story of "The Secret" is not unlike that of Erckmann-Chatrian's "Les Rantzau," chosen by Mascagni for operatic use (Florence, November 10, 1892).

Smetana's operas have been performed at Prague in cycle form.

The reader interested in Czech music and musicians is referred to "Smetana," an excellent biography by William Ritter, Paris, 1908; "Smetana," a biography by Bromislav Wellek (Prague, 1895); "Ein Vierteljahrhundert Bömischer Musik," by Emanuel Chvala (Prague, 1887); "Das Böhmische National Theater in der ersten internationalen Musik- und Theater-Ausstellung zu Wien im Jahre 1902," by Fr. Ad. Subert (Prague, 1882); "Zdenko Fibich," by C. L. Richter (Prague, 1900); "Bohème," a volume in the series, "Histoire de la Musique," by Albert Soubies (Paris, 1898); articles by Friedrich Hlavác and J. J. Kral, published respectively in the American magazines, *Music Review* and *Music;* the article, "Friedrich Smetana," in "Famous Composers," new series, vol. i. (Boston, 1900); and articles in the *Mercure Musical* (Paris) of February and March, 1907.

* The New York *Tribune* of October 11, 1909, published the following cable despatch, date Berlin, October 10: "Smetana's opera 'Dalibor' was sung for the first time in Germany to-night at the royal opera house and led to a minor anti-Czech demonstration from the cheaper seats where the minority maintained a persistent hissing. The production was due to the desire of Emmy Destinn, who is of Czech origin, to sing her countryman's music on the Berlin stage. Protests appeared in the press against the performance on account of the Czech hostility to Germans in Bohemia and against extending the hospitality of royal theatres to Czech art. The opera house, however, was crowded with a fashionable audience, which enthusiastically applauded Smetana's work and Mme. Destinn's fine singing in the part of Milada."

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"Les Éolides" ("The Aeolidae"), Symphonic Poem . César Franck

(Born at Liège, December 10, 1822; died at Paris, November 8, 1890.)

This symphonic poem, composed in 1876, was performed for the first time at a concert of the Société Nationale, Paris, May 13, 1877. Lamoureux brought it out at one of his concerts, February 26, 1882, but it was not favorably received; some in the audience hissed. This embittered Lamoureux against "Père Franck," as he was nicknamed affectionately by his pupils, and he neglected the composer until Franck was dead and his worth recognized. "Les Éolides" was again played at a Lamoureux concert, February 18, 1894. The first performance in the United States was at Chicago at a concert of the Chicago Orchestra, Theodore Thomas conductor, in 1895. The first performance in Boston was by the Boston Symphony Orchestra, February 17, 1900, Mr. Gericke conductor. There was a second performance here by the same orchestra, December 20, 1902, and Mr. Gericke again conducted.

"Les Éolides" is in one movement, Allegretto vivo, A major, 3-8. The pace slackens for a while toward the end. The piece is free in form. The chief theme is a short chromatic phrase, from which other melodic phrases of a similar character are derived. The development suggests the constant variation of the chief thought, which is itself as a mere breath; and this development is rich in harmonic nuances. The piece is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettle-drums, one cymbal (struck with a kettle-drum stick), harp, and strings.

Georges Servières says in his sketch of César Franck: "Desirous of trying himself in all kinds of music, the artist, who up to that time had not written orchestral compositions, allowed himself to be tempted by the seductive but dangerous form of the symphonic poem. He therefore wrote a descriptive piece entitled 'Les Éolides,' to which he gave as a programme the exquisite lines of Leconte de Lisle." There is no allusion in Franck's score to this inspiration.

LES ÉOLIDES.

O brises flottantes des cieux,
Du beau printemps douces haleines,
Qui de baisers capricieux
Caresses les monts et les plaines:

Vierges, filles d'Éole, amantes de la paix,
La nature éternelle à vos chansons s'éveille;
Et la Dryade assise aux feuillages épais
Verse aux mousses les pleurs de l'aurore vermeille.

Effleurant le cristal des eaux
Comme un vif essaim d'hirondelles,
De l'Eurotas aux verts roseaux
Revenez-vous, Vierges fidèles?

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Quand les cygnes sacrés y nageaient beaux et blancs,
Et qu'un Dieu palpitait sur les fleurs de la rive,
Vous gonfliez d'amour la neige de ses flancs,
Sous le regard charmé de l'Épouse pensive.

L'air où murmure votre essor
S'emplit d'arome et d'harmonie:
Revenez-vous de l'Ionie,
Où du vert Hymette au miel d'or?

Éolides, salut! O fraîches messagères,
C'est bien vous qui chantiez sur le berceau des Dieux;
Et le clair Ilyssos, d'un flot mélodieux,
A baigné le duvet de vos ailes légères

Quand Theugénis au col de lait
Dansait le soir auprès de l'onde,
Vous avez sur sa tête blonde
Semé les roses de Milet.

Nymphes aux pieds ailés, loin du fleuve d'Homère,
Plus tard, prenant la route où l'Alphée aux flots bleus
Suit Aréthuse au sein de l'étendue amère,
Dans l'Île nourricière aux épis onduleux;

Sous le platane où l'on s'abrite
Des flèches vermeilles du jour,
Vous avez soupiré l'amour
Sur les lèvres de Théocrite.

Zephyros, Iapyx, Euros au vol si frais,
Rires des Immortels dont s'embellit la terre,
C'est vous qui fîtes don au pasteur solitaire
Des loisirs souhaités à l'ombre des forêts.

Au temps où l'abeille murmure
Et vole à la coupe des lys,
Le Mantouan, sous la ramure,
Vous a parlé d'Amaryllis.

Vous avez écouté, dans les feuilles blotties,
Les beaux adolescents de myrtes couronnés,
Enchaînant avec art les molles reparties,
Ouvrir en rougissant les combats alternés;

Tandis que drapé dans la toge,
Debout à l'ombre du hallier,
Les vieillards, décernaient l'éloge,
La coupe ornée où le bélier.

Vous agitiez le saule où sourit Galatée;
Et des Nymphes baisant les yeux chargés de pleurs,
Vous berçâtes Daphnis, en leur grotte écartée,
Sur le linceul agreste, étincelant de fleurs.

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Quand les vierges au corps d'albâtre
Qu'aimaient les Dieux et les humains,
Portaient des colombes aux mains,
Et d'amour sentaient leurs cœurs battre;

Vous leur chantiez tout bas en un songe charmant
Les hymnes de Vénus, la volupté divine,
Et tendiez leur oreille aux plaintes de l'amant
Qui pleure au seuil nocturne et que le cœur devine.

Oh! combien vous avez baisé
De bras, d'épaules adorées,
Au bord des fontaines sacrées,
Sur la colline au flanc boisé!

Dans les vallons d'Hellas, dans les champs Italiques,
Dans les Îles d'azur que baigne un flot vermeil,
Ouvrez-vous toujours l'aile, Éolides antiques?
Souriez-vous toujours au pays du Soleil?

O vous que le thym et l'égile
Ont parfumés, secrets liens,
Des douces flûtes de Virgile
Et des roseaux Siciliens;

Vous qui flottiez jadis aux lèvres du génie,
Brises des mois divins, visitez-nous encor;
Versez-nous en passant, avec vos urnes d'or,
Le repos et l'amour, la grâce et l'harmonie!

THE ÆOLIDÆ.

(TRANSLATION BY W. F. APTHORP.)

O floating breezes of the skies, sweet breaths of the fair spring, that caress the hills and plains with freakish kisses;

Virgins, daughters of Æolus, lovers of peace, eternal nature awakens to your songs; and the Dryad seated amid the thick foliage sheds the tears of the scarlet dawn upon the mosses.

Skimming over the crystal of the waters like a quick flock of swallows, do ye return from the green-reeded Eurotas, ye faithful Virgins?

When the sacred swans swam white and beauteous therein and a God throbbed on the flowers of the bank, ye swelled with love the snow of his sides beneath the enchanted gaze of the pensive Spouse.

The air where your flight murmurs is filled with perfume and with harmony; do ye return from Ionia, or from green, golden-honeyed Hymettus?

Æolidæ, hail! O cool messengers, 'tis truly ye who sang o'er the cradle of the Gods; and the clear Ilyssos bathed the down of your light wings in a melodious wave.

When milky-necked Theugenis danced in the evening by the wave, ye strewed the roses of Miletus upon her fair head.

Nymphs of the winged feet, far from Homer's river, later, taking the path where blue-waved Alpheus follows Arethusa through the bosom of the bitter plain to the nursing Isle of waving ears of corn;

Under the plane-tree where there is shelter from the scarlet darts of day, ye sighed of love upon the lips of Theocritus.

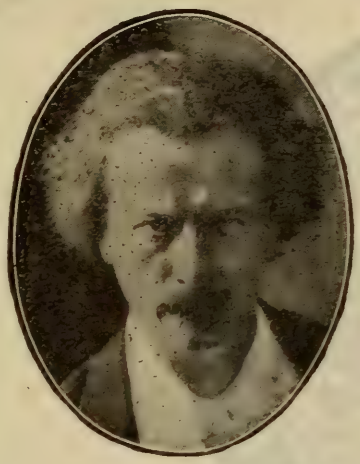
Zephryos, Iapyx, cool-flighted Euros, smiles of the Immortals with which the earth beautifies herself, 'tis ye who bestowed the gift of craved leisure in the shade of forests upon the lonely shepherd.

At the time when the bee murmurs and flies to the lilies' cup, the Mantuan, beneath the branches, spoke to you of Amaryllis.

Ye listened, hidden amid the leaves, to the fair youths crowned with myrtle, linking together with art the soft rejoinders, entering blushing into the alternate combats;

While, draped in the toga, standing erect in the shade of the thicket, the old men awarded their praise, the adorned cup or the ram.

Ye shook the willow where Galatea smiles; and, kissing the tear-laden eyes of the Nymphs, ye rocked Daphnis's cradle in their sequestered grotto, on the rustic threshold, sparkling with flowers.



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Ye sang in an undertone in an enchanting dream the hymns of Venus, divine joy of the senses, and lent your ear to the plaint of the lover who weeps on the threshold of night, and is divined by the heart.

Oh! how many arms and beloved shoulders ye have kissed, by the sacred springs on the hill with wooded sides!

In the vales of Hellas, in the Italic fields, in the Isles of azure bathed by a scarlet wave, do ye still spread your wing, antique Æolidæ? Do ye still smile in the land of the Sun?

O ye who have been perfumed with thyme and goat's-eye,* sacred bonds of Virgil's sweet flutes and the Sicilian reeds;

Ye who once floated to the lips of genius, breezes of the divine months, come, visit us again; from your golden urns pour out to us, as ye pass by, repose and love, grace and harmony!

Dramatic Overture, "Husitská," Op. 67 . . . . Anton Dvořák

(Born at Mülhhausen (Nelahozeves), near Kralup (Bohemia), September 8, 1844; died at Prague, May 1, 1904.)

Dvořák was invited to write an overture for the opening of the new Bohemian theatre at Prague, November 18, 1883. As far back as 1786 there was at Prague a small and wretched theatre, in which Czech was the stage language. Czech was some time afterward permitted on the stage of the German theatre recognized by the government. Plays in this language were performed only on Sunday afternoon, but in 1848 such performances were held twice a week.

The Czechs had their own theatre—"Interimstheater"—in 1862. It was small and cramped. Other buildings were tried, but the corner-stone of a new national theatre was laid in 1868, and Smetana's opera, "Dalibor," was performed in celebration. While this opera-house was building, a new Bohemian theatre of wood was used for Czech plays and operas, but the National Theatre was finally dedicated June 11, 1881. Smetana's "Libussa" was performed. The composer, stone-deaf, sat in the directors' box, saw the enthusiasm, and heard not a note of his music. This theatre was burned to the ground September 28 of that year. The fire kindled national pride. Concerts were given throughout

* I make a desperate guess at this translation. I can find the word *égile* in no French dictionary, neither can I find any Greek or Latin word from which it could be derived. I conclude from the context that it may be a poetic form coined by Leconte de Lisle for *aegilops*. The *aegilops*, or goat's-eye, is a large grass which grows in Sicily, the grain of which is edible. The peasants burn the sheaves, after the harvest, so as partially to roast the grain. The smoke from this burning may well perfume the breeze.—W. F. A.

But the word *aigilos* is in the Greek dictionary of Liddell and Scott, as Mr. Nathan Haskell Dole pointed out to Mr. Apthorp at the time his translation was first published in a programme-book. *Aigilos* is defined as "an herb of which goats are fond." The word occurs in the fifth Idyll of Theocritus, line 128. The goat-herd Comatas, singing in alternate strains with Lacon, the shepherd, says: "My goats indeed eat hadder and aegilus, and tread on mastich-twigs, and lie among arbute trees." The Rev. J. Banks, the translator, risked no other word for *aigilos*. J. M. Chapman translates the passage:—

On goat's rue feed, my goats, and cytisus;
On lentisk tread, and lie on arbutus.

Compare this with the more poetic version of C. S. Calverley:

My goats are fed on clover and goat's-delight: they tread
On lentisk leaves; or lie them down, ripe strawberries o'er their head.—P. H.

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Bohemia, meetings were held even in villages, the poorest contrived to give something, and the new National Theatre was opened November 18, 1883. Again the opera was "Libussa." No mention was made in the German music journals of this "Husitská" Overture by Dvořák, although the dedication of the theatre was reported and the opera named.

Dvořák for some years was a viola player in bands that picked up money at cafés and dance halls. The band that he belonged to in 1862 was chosen to supply the incidental music at the Interimstheater; and, when the National Theatre was established, he joined the orchestra. Smetana was the conductor (1866–74).

The "Husitská" Overture was played at London, March 20, 1884, and at Berlin, November 21, 1884, in each instance under the direction of the composer. The first performance in the United States was at New York, October 25, 1884, at one of Mr. Van der Stucken's Novelty Concerts. The overture has been played in Boston at concerts of the Boston Symphony Orchestra, November 26, 1892, December 21, 1901, March 16, 1907, January 27, 1912.

It was Dvorák's purpose to celebrate in music the wars of the Hussites, and he used a phrase from a Hussite hymn as one important theme, which undergoes many changes. The theme is solemn, defiant, plaintive, a rallying-cry in battle. When the overture was produced in Vienna (1892), Hanslick said in the course of his review: "The Allegro is of fanatical spirit, as though passages were orchestrated with hatchets, scythes, and battle maces." Indeed, melancholy and fanaticism here go hand in hand; and the fanaticism of the Hussites found expression occasionally in rude music, as when Ziska, their general, dying of the plague, ordered his flesh to be exposed as prey to birds and wild beasts; "but that his Skin should be made a Drum, assuring them, the Enemy would fly at the very Beat of it; What he desir'd was done, which had the Effect he promis'd."

This Ziska is in the great gallery of opera. There is Kott's "Ziskuv dub" (Brünn, 1841); Mazawiek's "Ziskuv dub" (Prague, 1847); and there is "Ziska vom Kelch," by Sobolewski (Königsberg, 1851). Is the flaying of the dead hero the attraction of the last scene, or does the opera end with a drum solo? And what became of the Ziska drum?

The story of the drum was accepted by many even in the sceptical eighteenth century. Frederick the Great, who was addicted to the flute, bore off Ziska turned to noise among the spoils of war, when he returned from Bohemia to his own town. Voltaire asked him in verse

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concerning the exploit, and the king answered him in verse. These two poems (1743) would not pass even with Sir Andrew Aguecheek as "very gracious fooling." There is a picture of this drum in the Boston Public Library (*Magasin Pittoresque*, Paris, 1843, pp. 130, 131). The skin is that of a man, and it is taken from his back and chest.

The "Husitská" Overture was one of the orchestral pieces played at the Music Festival in Prague (November 6–11, 1901) in celebration of Dvořák's sixtieth birthday.

Huss and his followers have been thus treated in music:—

"Johann Huss," oratorio, Löwe (1842); "Die Hussitenbraut," opera by Sebor (1868); Henri Kling's music to Tognetti's drama, "Johann Huss" (about 1875); "Die Hussiten von Naumburg," play by Kotzebue, music by Salieri (1803), also by B. A. Weber, Chr. Schulz, Ign. Walter, Kranz, Ebell; Méhul wrote music for Duval's drama, "Les Hussites," an adaptation of Kotzebue's play (Paris, 1804); "Johann Huss," opera in four acts by Angelo Tessaro (Padua, 1886; revived at Treviso, 1898); Smetana's symphonic poems, "Tabor" (1878), "Blanik" (1879); Fibisch's "Blanik" (1881).

Czechs a few years ago applied to St. Petersburg for the canonization of John Huss, whom they would prefer to Saint John Nepomuc as the national saint. They say that the latter was a money-lender, who recovered his loans by spiritual terrors. Yet some excellent men have claimed that Huss was a Devil-worshipper and believed in the perfect equality of the powers of good and evil. "Those old-fashioned enough to admire . . . George Sand's 'Consuelo' will remember the prominence she gives to this theory, which is, besides, likely enough when we consider the affinities between Bohemia and the Danubian provinces, which formed in Huss's time the seat of the Manichæan propaganda. It was doubtless this which caused the blameless Bohemian to be looked on by other Europeans as hardly human, and made Dugald Dalgetty to speak of Bethlem Gabor's service as on a par with the Janissaries'."

* * *

The overture begins with a solemn theme of a Hussite hymn played in full harmony by wood-wind instruments, with horns added later. The melody is played by the English horn, doubled now by flute and now by clarinet. A livelier phrase is played by full orchestra. The hymn returns fortissimo for full orchestra. The strings and the bassoons play swiftly ascending scale passages and full-swept chords against the hymn.

The main body of the overture, allegro con brio, C minor, begins with an agitated first theme, announced by the violas, then taken up by the violins and some of the wood-wind instruments and developed energetically. A subsidiary theme, a warlike phrase, is played fortissimo by

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the brass. The second theme is the same melody that followed immediately the initial one in the introduction. t, too, has its subsidiary, which is strongly rhythmed. The working out is long and elaborate. The solemn theme of the introduction returns at the end as an apotheosis of the Hussite faith.

The overture is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp (*ad lib.*) and the usual strings.

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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

TUESDAY AFTERNOON, DECEMBER 2

AT 4.30

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PROGRAMME

Beethoven . . Symphony in F major, No. 6, "Pastoral," Op. 68

I. Awakening of serene impressions on arriving in the country: Allegro, ma non troppo.
II. Scene by the brook-side: Andante molto moto.
III. Jolly gathering of country folk: Allegro. In tempo d' allegro. Thunder-storm; Tempest: Allegro.
IV. Shepherds' song; Gladsome and thankful feelings after the storm: Allegretto.

Tschaikowsky . . . Concerto in D major, for Violin, Op. 35

I. Allegro moderato.
II. Canzonetta: Andante.
III. Finale: Allegro vivacissimo.

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Symphony No. 6, in F major, "Pastoral," Op. 68.

Ludwig van Beethoven.

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

This symphony—"Sinfonia pastorale"—was composed in the country round about Heiligenstadt in the summer of 1808. It was first performed at the Theater an der Wien, Vienna, December 22, 1808. The symphony was described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*). All the pieces performed were by Beethoven: an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style from the Mass in C major, with chorus and solos; Fantasie for pianoforte solo; Fantasie for pianoforte, "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." The concert began at half-past six. We know nothing about the pecuniary result.

There was trouble about the choice of a soprano. Anna Pauline Milder,* the singer for whom Beethoven wrote the part of Fidelio, was chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her, and in a strife of words called him "stupid ass!"

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian embassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

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Hauptmann, apparently a sensitive person, forbade Pauline to sing, and she obeyed him.

Antonia Campi, born Miklasiewicz (1773), was then asked, but her husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was remarkable not only as a singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

Finally Josephine Kilitzky (born in 1790) was persuaded to sing "Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic coloratura." Her voice was at first of only two octaves, said von Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.

"Ah, perfido," had been composed in 1796 for Josephine Duschek. The "Fantasie," for piano, orchestra, and chorus, was Op. 80.

J. F. Reichardt wrote a review of the new works. He named, but incorrectly, the subtitles of the Pastoral Symphony, and added: "Each number was a very long, complete, developed movement full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too

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long symphony. A gentleman next us assured us he had noticed at the rehearsal that the 'cello part alone—and the 'cellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scriveners do at home." No record of the reception by the audience of the new works has come down to us. Reichardt censured the performance of the Hymn—a Gloria—and the Sanctus, and said that the piano concerto was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

***

The Pastoral was described on the programme of 1808 as follows:—

Pastoral Symphony [No. 5 (*sic*)], more expression of feeling than painting.
First Piece. Pleasant feelings which awake in man on arriving in the country.
Second Piece. Scene by the brook.
Third Piece. Jovial assemblage of the country folk, in which appear suddenly
Fourth Piece. Thunder and storm, in which enter
Fifth Piece. Beneficial feelings, connected with thanks to the Godhead after the storm.

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The headings finally chosen are on the title-page of this Programme Book. The descriptive headings were probably an afterthought. In the sketch-book, which contains sketches for the first movement, is a note: "Characteristic Symphony. The recollections of life in the country." There is also a note: "The hearer is left to find out the situations for himself."

M. Vincent d'Indy in his "Beethoven" (Paris, 1911) devotes several pages to Beethoven's love of nature. "Nature was to Beethoven not only a consoler for his sorrows and disenchantments; she was also a friend with whom he took pleasure in familiar talk, the only intercourse to which his deafness presented no obstacle." Nor did Beethoven understand Nature in the dryly theoretical manner of Jean Jacques Rousseau, whose writings then were in fashion, for there could be no point of contact between the doctrines of this Calvinist of Geneva and the effusions of Beethoven, a Catholic by birth and by education. Nor did Beethoven share the views of many romantics about Nature. He would never have called her "immense, impenetrable, and haughty," as Berlioz addressed her through the mouth of his Faust. A little nook, a meadow, a tree,—these sufficed for Beethoven. He had so penetrated the beauty of nature that for more than a dozen years all his music was impregnated by it.

His bedside book for many, many years soon after his passion for Giulietta Guicciardi was the "Lehr und Erbauungs Buch" of Sturm. Passages underscored show the truth of the assertions just made, and he copied these lines that they might always be in his sight: "Nature can be justly called the school of the heart; it shows us beyond all

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doubt our duty towards God and our Neighbor. I wish, therefore to become a disciple of this school and offer my heart to it. Desirous of self-instruction, I wish to search after the wisdom that no disillusion can reject; I wish to arrive at the knowledge of God, and in this knowledge I shall find a foretaste of celestial joys."

Nature to Beethoven was the country near by, which he could visit in his daily walks. If he was an indefatigable pedestrian, he was never an excursionist. "*Tourisme*, a mania of modern Germany carried to such an extent with its instinct of militarism that it is clothed in a uniform (gray green coat with hartshorn buttons, and a shabby little hat ornamented with a shaving brush *)—*tourisme*, I say, did not exist at the beginning of the 19th century. When any one undertook a distant journey, it was for business, not for pleasure; but pedestrian tours were then very common."

M. d'Indy draws a picture of the little *Wirthschaften* in the suburbs of the large towns, humble inns "not yet ticketed with the pompous barbarism of 'restaurant.'" They were frequented by the bourgeoisie, who breathed the fresh air and on tables of wood ate the habitual sausage and drank the traditional beer. There was a dance hall with a small orchestra; there was a discreet garden with odorous alleys in which lovers could walk between the dances. And beyond was the forest where the peasant danced and sang and drank, but the songs and dances were here of a ruder nature.

Beethoven, renting a cottage at Döbling, Grinzing, or Heiligenstadt, which then were not official faubourgs, could in a few minutes be in the forest or open country. Thus influenced, he wrote the pianoforte sonatas, Op. 28 and Op. 31; the "Waldstein" sonata; the violin sonata, Op. 30, No. 3; three movements of the seventh quartet (1806); the sixth, seventh, and eighth symphonies; and the tenth sonata for violin, Op. 96; also Village Dances, the finales of Trios, Op. 70, No. 2, and Op. 97, and the pastoral entr'acte of "Egmont." Beethoven did not attempt to reproduce the material, realistic impression of country sounds and noises, but only the spirit of the landscape.

* M. d'Indy forgets the field-glass with a strap around the neck and dangling just above or on the wearer's paunch.—P.H.

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Thus in the Pastoral Symphony, to suggest the rustic calm and the tranquillity of the soul in contact with Nature, he did not seek curious harmonic conglomerations, but a simple, restrained melody, which embraces only the interval of a sixth (from *fa* to *re* *). This is enough to create in us the sentiment of repose—as much by its quasi-immobility as by the duration of this immobility. The exposition of this melody based on the interval of a sixth is repeated with different timbres, but musically the same, for fifty-two measures without interruption. In an analogous manner Wagner portrayed the majestic monotony of the river in the introduction to "Rheingold." Thus far the landscape is uninhabited. The second musical idea introduces two human beings, man and woman, force and tenderness. This second musical thought is the thematic base of the whole work. In the Scherzo the effect of sudden immobility produced by the bagpipe tune of the strolling musician (the oboe solo, followed by the horn), imposing itself on the noisy joy of the peasants, is due to the cause named above; here, with the exception of one note, the melody moves within the interval of a fifth.

The storm does not pretend to frighten the hearer. The insufficient kettledrums are enough to suggest the thunder, but in four movements of the five there is not a fragment of development in the minor mode. The key of F minor, reserved for the darkening of the landscape hitherto sunny and gay, produces a sinking of the heart and the distressing restlessness that accompany the approach of the tempest. Calm returns with the *ambitus* of the sixth, and then the shepherd's song leads to

* In his "Essais de technique et d'esthétique musicales," 1902, pp. 380–383, M. Élie Poirée has already remarked the pastoral character of this interval in the key of F major, which by a very plausible phenomenon of "colored audition" appears to him in correspondence with the color green.—V. D'I.

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***

It has been said that several of the themes in this symphony were taken from Styrian and Carinthian folk-songs.†

The symphony, dedicated to Prince von Lobkowitz and Count Rasoumoffsky, is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings. Two trombones are added in the fourth and fifth movements and a piccolo in the fourth.

The first movement, Allegro ma non troppo, F major, 2-4, opens immediately with the exposition of the first theme, piano, in the strings.

* Thus I have condensed and paraphrased the beautiful pages of M. d'Indy (65-74). A translation into English of his "Beethoven" has just been published by the Boston Music Company.—P.H.

† See the volume of folk-songs collected by Professor Kuhac, of Agram.

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The more cantabile phrase in the antithesis of the theme assumes later an independent thematic importance. The second theme is in C major, an arpeggio figure, which passes from first violins to second violins, then to 'cellos, double-basses, and wood-wind instruments. The development of this theme is a gradual crescendo. The free fantasia is very long. A figure taken from the first theme is repeated again and again over sustained harmonies, which are changed only every twelve or sixteen measures. The third part is practically a repetition of the first, and the coda is short.

Second movement, Andante molto mosso, B-flat major, 12-8. The first theme is given to the first violins over a smoothly flowing accompaniment. The antithesis of the theme, as that of the first theme of the first movement, is more cantabile. The second theme, more sensuous in character, is in B-flat major, and is announced by the strings. The remainder of the movement is very long and elaborate, and consists of embroidered developments of the thematic material already exposed. In the short coda "the nightingale (flute), quail (oboe), and cuckoo (clarinet) are heard.")

The third movement is practically the scherzo. Allegro, F major, 3-4. The thesis of the theme begins in F major and ends in D minor, the antithesis is in D major throughout. This theme is developed brilliantly. The second theme, of a quaint character, F major, is played by the oboe over middle parts in waltz rhythm in the violins. "The bass to this is one of Beethoven's jokes. This second theme is supposed to suggest the playing of a small band of village musicians, in which the bassoon-player can get only the notes F, C, and octave F out of his ramshackle old instrument; so he keeps silent wherever this series of three notes will not fit into the harmony. After being played through by the oboe, the theme is next taken up by the clarinet, and finally by the horn, the village bassoonist growing seemingly impatient in the matter of counting rests, and now playing his F, C, F, without stopping." The trio of the movement, In tempo d' allegro, F major, 2-4, is a strongly accentuated rustic dance tune, which is developed in fortissimo by the full orchestra. There is a return of the first theme of the scherzo, which is developed as before up to the point when the

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second theme should enter, and the tempo is accelerated to presto. But the dance is interrupted by a thunder-storm, allegro, F minor, 4-4, which is a piece of free tone-painting.

Fourth movement, Allegro, F major, 6-8. There is a clarinet call over a double organ-point. The call is answered by the horn over the same double organ-point, with the addition of a third organ-point. The horn repetition is followed by the first theme, given out by the strings against sustained harmonies in clarinets and bassoons. This theme, based on a figure from the opening clarinet and horn call, is given out three times. This exposition is elaborate. After the climax a subsidiary theme is developed by full orchestra. There is a short transition passage, which leads to an abbreviated repetition of the foregoing development of the first theme. The second theme enters, B-flat major, in clarinets and bassoons. The rest of the movement is hardly anything more than a series of repetitions of what has gone before.

It may here be said that some programme-makers give five movements to this symphony. They make the thunder-storm an independent movement. Others divide the work into three movements, beginning the third with the "jolly gathering of country-folk."

***

One of the earliest performances in Boston of this symphony was at a Boston Academy of Music Concert, January 15, 1842. The programme included Cherubini's overture, "Les deux Journees" (*sic*); a song, "The Stormy Petrel," by the Chevalier Neukomm and sung by Mr. Root; an oboe solo, fantasia, "Norma," played by "Signor Ribas";* and then the first two movements of the "Pastoral" Symphony ended the first part. The programme stated that the notes of quail and cuckoo are heard in the second movement. Part II. began with the last three movements of the "Pastoral," after which Mr. Wetherby sang a ballad, "When the Flowers of Hope are fading," by Linley,

* Antonio L. de Ribas, born at Madrid January 12, 1814; died in Boston, January 28, 1907. A distinguished virtuoso, he made his first appearance in London in 1837 and in New York in 1839. He was the first oboe when the Boston Symphony Orchestra was established in 1881. His associate then was Paul Fischer.

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and the overture to "Masaniello," by Caraffa (*sic*), ended the concert. The programme published this Macedonian appeal: "The Academy regret to be obliged to add that without increased patronage the series of concerts they were prepared to give must be discontinued, as the receipts fall far short of the expenses. The hopes entertained of a different result have induced the Academy to persevere thus far, and it will be with great reluctance that they abandon their plan." The concerts were continued, certainly until February 27, 1847.

The first public performance in London was at a concert given for the benefit of Mme. Vaughan, May 27, 1811. Other first performances: Paris, March 15, 1829, Paris Conservatory; St. Petersburg, March 1, 1833; in Spain, in 1866, at Barcelona.

Concerto in D major, for Violin, Op. 35. Peter Tschaikowsky

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky spent the winter and early spring of 1877–78 in cities of Italy and Switzerland. March, 1878, was passed at Clarens. On the 27th of that month he wrote Mrs. von Meck that the weather had been unfavorable for walking, and that therefore he had spent much time in hearing and playing music at home. "To-day I played the whole time with Kotek.* I have not heard or played any good music for so long that I thus busy myself with extraordinary gusto. Do you know the French composer Lalo's 'Spanish Symphony'? This piece has been produced by the now very modern violinist Sarasate." He praised Lalo's work for its "freshness, piquant rhythms, beauti-

* Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolsk, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.

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fully harmonized melodies," and added: "Like Léo Delibes and Bizet he shuns studiously all routine commonplaces, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for *musical beauty* than for mere respect for the old traditions." Two days after Tschaikowsky wrote to Mrs. von Meck that he was at that moment working on a pianoforte sonata, a violin concerto, and some smaller pieces. He wrote on April 12 that the sonata and the concerto interested him exceedingly. "For the first time in my life I have begun to work on a new piece without having finished the preceding one. Until now I have always followed the rule not to begin a new piece before the old one was completed; but now I could not withstand the temptation to sketch the concerto, and I was so delighted with the work that I put the sonata aside; yet now and then I go back to it." He wrote to the publisher Jurgenson on April 20: "The violin concerto is hurrying towards its end. I fell by accident on the idea of composing one, but I started the work and was seduced by it, and now the sketches are almost completed." He had other works to send to him, so many that he would be obliged to reserve a whole railway car, and he already foresaw Jurgenson, exclaiming, "Go to the devil!" They would not meet before fall, and then they would go together at once into a tavern for a friendly drinking set-to. "Strange to say, I cannot think of myself in any other way at Moscow than sitting in the *Kneipe* and emptying one bottle after another." The next day he wrote Mrs. von Meck that the concerto was completed. "I shall now play it through several times with Kotek, who is still here, and then score it." He was delayed in this task of instrumentation by brooding over gloomy political news, for Tschaikowsky was a true patriot, not a chauvinist. He wrote on April 27 that his "political fever" had run its course: "The first movement of the concerto is now all ready, *i.e.*, copied in a clear hand and played through. I am content with it. I am not satisfied with the Andante, and I shall either better it radically or write a new one. The finale, unless I am mistaken, is as successful as the first movement." On April 29 he wrote Mrs. von Meck: "You will receive my concerto before it is

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published. I shall have a copy of it made, and I'll send it to you probably some time next month. I wrote to-day another Andante which corresponds better with the other movements, which are very complicated. The original Andante will be an independent violin piece, and I shall add two other pieces to it, which I have yet to write. These three pieces will make one opus.* I consider the concerto now as completed, and to-morrow I shall rush at the scoring of it, so that I can leave here without having this work any longer before me."

Tschaikowsky was home at Brailow in May, and he wrote to Mrs. von Meck on June 22: "Your frank judgment on my violin concerto pleased me very much. It would have been very disagreeable to me, if you, from any fear of wounding the petty pride of a composer, had kept back your opinion. However, I must defend a little the first movement of the concerto. Of course, it houses, as does every piece that serves virtuoso purposes, much that appeals chiefly to the mind; nevertheless, the themes are not painfully evolved: the plan of this movement sprang suddenly in my head, and quickly ran into its mould. I shall not give up the hope that in time the piece will give you greater pleasure."

The concerto, dedicated at first to Leopold Auer, but afterward to Adolf Brodsky,—and thereby hangs a tale,—was performed for the first time at a Philharmonic concert, Vienna, December 4, 1881. Brodsky was the solo violinist.

The first movement was played in Boston by Mr. Bernhard Listemann with pianoforte accompaniment on February 11, 1888, but the first performance in the United States of the whole work was by Miss Maud Powell (now Mrs. Turner) at New York, January 19, 1889. The first performance of the concerto in Boston was by Mr. Brodsky at a concert of the Symphony Orchestra of New York, Mr. Walter Damrosch conductor, in the Tremont Theatre, January 13, 1893.

The orchestral part of the concerto is scored for two flutes, two oboes two clarinets, two bassoons, four horns, two trumpets, kettledrums and strings.

* This Andante and two other pieces, composed in May, 1878, at Brailow, were published in 1878 as "Souvenir d'un lieu cher," Op. 42.

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The first movement, Allegro moderato, D major, 4-4, opens with brief preluding in strings and wood-wind, but without any thematic connection with what is to follow. There are then hints in the strings at the first theme. They are developed in a crescendo, which leads to the introduction of the solo violin. After a few preliminary measures the solo instrument gives out the first theme, develops it, and passes on to passage-work. It also gives out the second theme (A major), develops it, and again passes on to subsidiary passage-work. The free fantasia opens with the first theme, *ff*, as an orchestral tutti in A major. Instead of elaborate working-out there is ornamental passage-work for the solo violin. An unaccompanied cadenza brings in the return of the first theme in D major at the beginning of the third part of the movement; this third part is in regular relation to the first part. There is a long coda.

The second movement (Canzonetta: Andante, G minor, 3-4) begins with a dozen introductory measures in wood-wind and horns after the nature of a free instrumental ritornello. The song itself is sung by the solo violin. At the close of the first theme, flute and clarinet take up the initial phrase in imitation. The violin sings the second theme in E-flat major, and, after some flowing passage-work, brings back the first theme with clarinet arpeggios. There is more passage-work for the solo violin. The strange harmonies of the ritornello are heard again, but are interrupted by the solo violin. There is a short coda, which is connected with the Finale.

The Finale (Allegro vivacissimo, D major, 2-4) is a rondo based on two themes of Russian character. The first is introduced in A major by the solo violin and afterward tossed about in F-sharp minor by oboe and clarinet. There are sudden shiftings of tonality and uncommon harmonic progressions. There is a final delirious climax. Tschaikowsky wrote to Mrs. von Meck from Clarens about the time he began work on this concerto: "I will say, as regards the specifically Russian elements in my compositions, that I often and intentionally begin a work in which one or two folk-tunes will be developed. Often this happens of itself, without intention, as in the Finale of our symphony." "Our" symphony is the fourth. "My melodies and harmonies of folk-song character come from the fact that I grew up in the country, and in

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my earliest childhood was impressed by the indescribable beauty of the characteristic features of Russian folk-music; also from this, that I love passionately the Russian character in all its expression; in short, I am a *Russian* in the fullest meaning of the word."

This finale is Russian in many ways, as in the characteristic trick of repeating a phrase with almost endless repetitions.

The concerto was dedicated first to Leopold Auer.* Tschaikowsky, in the Diary of his tour in 1888, wrote: "I do not know whether my dedication was flattering to Mr. Auer, but in spite of his genuine friendship he never tried to conquer the difficulties of this concerto. He pronounced it impossible to play, and this verdict, coming from such an authority as the Petersburg virtuoso, had the effect of casting this unfortunate child of my imagination for many years to come into the limbo of hopelessly forgotten things." The composer about seven years before this wrote to Jurgenson from Rome (January 16, 1882) that Auer had been "intriguing against him." Peter's brother Modest explains this by saying: "It had been reported to Peter that Auer had dissuaded Émile Sauret from playing the concerto in St. Petersburg"; but Modest also adds that Auer changed his opinion many years after, and became one of the most brilliant interpreters of the concerto. The first that dared to play it was Adolf Brodsky.† An interesting letter from him to Tschaikowsky after the first performance in Vienna (1881) is published in Modest's Life of his brother (vol. ii. p. 177): "I had the wish to play the concerto in public ever since I first looked it through. That was two years ago. I often took it up and often put it down, because my laziness was stronger than my wish to reach the goal. You have, indeed, crammed too many difficulties into it. I played it last year in Paris to Laroche, but so badly that he could gain no true idea of the work; nevertheless, he was pleased with it. That journey to Paris which turned out unluckily for me—I had to bear many rude things from Colonne and Pasdeloup—fired my energy (misfortune always does this to me, but when I am fortunate then am I weak) so

* Leopold Auer, a celebrated violinist, was born at Vesprém, Hungary, on June 7, 1845. He studied under Ridley Kohne at the Budapest Conservatory, at the Vienna Conservatory under Dont, and finally at Hanover with Joachim. In 1863 he was appointed concert-master at Düsseldorf; in 1866 he accepted a like position at Hamburg; and since 1868 he has been solo violinist to the Tsar of all the Russias, and teacher of the violin at the St. Petersburg Conservatory. He conducted the concerts of the Russian Music Society from 1887 to 1892; he was ennobled in 1895; and in 1903 he was named imperial State Councillor.

† Adolf Brodsky, a distinguished violinist and quartet player, was born at Taganrog, Russia, on March 21, 1851. He played as a child at Odessa in 1860, and a rich citizen of that town was so interested in him that he sent him to Vienna, where he studied with Hellmesberger at the Conservatory (1862–63). He became a member of his teacher's quartet, and was soloist of the court opera orchestra (1868–70). A long concert tour ended at Moscow in 1873, and there he studied with Laub, and in 1875 he became a teacher at the Conservatory. In 1879 he went to Kieff to conduct symphony concerts, and in 1881 he wandered as a virtuoso, playing with great success in leading cities, until he settled in Leipsic, 1882–83, as teacher of the violin at the Conservatory. In 1891 he was called to New York, where he lived until 1894. In 1894 he lived in Berlin. The next year he was invited to be the director of the College of Music, Manchester (England). He played in Boston at a Symphony concert, November 28, 1891 (Brahms's Concerto). He also played here with the Symphony Orchestra of New York and in quartet.

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that, back in Russia, I took up the concerto with burning zeal. It is wonderfully beautiful! One can play it again and again and never be bored; and this is a most important circumstance for the conquering of its difficulties. When I felt myself sure of it, I determined to try my luck in Vienna. Now I come to the point where I must say to you that you should not thank me: I should thank you; for it was only the wish to know the new concerto that induced Hans Richter and later the Philharmonic Orchestra to hear me play and grant my participation in one of these concerts. The concerto was not liked at the rehearsal of the new pieces, although I came out successfully on its shoulders. It would have been most unthankful on my part, had I not strained every nerve to pull my benefactor through behind me. Finally we were admitted to the Philharmonic concert. I had to be satisfied with one rehearsal, and much time was lost there in the correction of the parts, that swarmed with errors. The players determined to accompany everything *pianissimo*, not to go to smash; naturally, the work, which demands many nuances, even in the accompaniment, suffered thereby. Richter wished to make some cuts, but I did not allow it."*

The concerto came immediately after a divertimento by Mozart. According to the account of the Viennese critics and of Brodsky there was a furious mixture of applause and hissing after the performance. The applause prevailed, and Brodsky was thrice recalled, which showed that the hissing was directed against the work, not the interpreter. Out of ten critics only two, and they were the least important, reviewed the concerto favorably. The review by Eduard Hanslick, who was born hating programme music and the Russian school, was extravagant in its bitterness, and caused Tschaikowsky long-continued distress, although Brodsky, Carl Halir, and other violinists soon made his concerto popular. Tschaikowsky wrote from Rome, December 27, 1881, to Jurgenson: "My dear, I saw lately in a café a number of the *Neue Freie Presse* in which Hanslick speaks so curiously about my violin concerto that I beg you to read it. Besides other reproaches he censures Brodsky for having chosen it. If you know Brodsky's address, please write to him that I am moved deeply by the courage shown by him in playing so difficult and ungrateful a piece before a most preju-

* For an entertaining account of Brodsky and his life in Leipsic, given by Tschaikowsky himself in his above-mentioned Diary, see Rosa Newmarch's "Tschaikowsky," pp. 180–196 (London, 1890).

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diced audience. If Kotek, my best friend, were so cowardly and pusillanimous as to change his intention of acquainting the St. Petersburg public with this concerto, although it was his pressing duty to play it, for he is responsible in the matter of ease of execution of the piece; if Auer, to whom the work is dedicated, intrigued against me, so am I doubly thankful to dear Brodsky, in that for my sake he must stand the curses of the Viennese journals."

The review of Hanslick is preserved in the volume of his collected feuilletons entitled "Concerte, Componisten, und Virtuosen der letzen fünfzehn Jahre, 1870–1885," pp. 295, 296 (Berlin, 1886). The criticism in its fierce extravagance now seems amusing. Here are extracts: "For a while the concerto has proportion, is musical, and is not without genius, but soon savagery gains the upper hand and lords it to the end of the first movement. The violin is no longer played: it is yanked about, it is torn asunder, it is beaten black and blue. I do not know whether it is possible for any one to conquer these hair-raising difficulties, but I do know that Mr. Brodsky martyrized his hearers as well as himself. The Adagio, with its tender national melody, almost conciliates, almost wins us. But it breaks off abruptly to make way for a finale that puts us in the midst of the brutal and wretched jollity of a Russian kermess. We see wild and vulgar faces, we hear curses, we smell bad brandy. Friedrich Vischer once asserted in reference to lascivious paintings that there are pictures which 'stink in the eye.' Tschaikowsky's violin concerto brings to us for the first time the horrid idea that there may be music that stinks in the ear." Modest Tschaikowsky tells us that this article disquieted Peter till he died; that he knew it by heart, as he did an adverse criticism written by César Cui in 1866.

How Tschaikowsky felt toward Kotek may be known from a letter he wrote to his own brother Anatol from Rome, January 24, 1882: "I have been carrying on a singular corresplondence with Kotek. He did not answer my letter in any way, but he wrote to me first after his return to St. Petersburg that he had not played the concerto because Sauret was going to play it. I answered him that Sauret was at any rate too lazy to play it; that the question was not about Sauret or about the concerto, but about him, Kotek, from whom I had expected more self-sacrifice on my account and more simple courage. He did not answer this for a long time, but yesterday I at last received a very silly note from him. He excused himself on the ground that he had had only a month before his engagement, so that there was not sufficient time to study the piece (he had already sweated over it for a month). He furthermore said that it was a curious thing to ask of him to play in a strange city a concerto 'that had not yet been played,' especially

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during the presence there of Sarasate. I answered his stupid letter to-day and in a fitting manner."

"Afterwards," said Tschaikowsky in his Diary, "Brodsky played the 'stinking concerto' everywhere, and everywhere the critics abused him in the same style as Hanslick. But the deed was done; my concerto was saved, and is now frequently played in Western Europe, especially since there came to Brodsky's assistance another fine violinist, young Halir."*

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* Karl Halir was born at Hohenelbe, Bohemia, February 1, 1859. He studied the violin at the Prague Conservatory of Music, under Bennewitz, and spent two years with Joachim (1874–76). He played for a time in Bilse's Orchestra, and was afterward concert-master at Königsberg and Mannheim. In 1884 he was called as court concert-master to Weimar, and in 1893 to the position of concert-master at the Royal Opera, Berlin, where he succeeded Heinrich de Ahna. He resigned from the opera in 1907. Some say the year was 1904. He joined the Joachim quartet as second violinist in 1897, formed a quartet of his own, and taught at the Hochschule in Berlin. Widely known as a solo violinist, he visited the United States in 1896–97. He played in Boston at a concert of the Boston Symphony Orchestra, November 28, 1896 (Beethoven's Concerto). He had already played (November 24 of the same year) at an Apollo Club concert (Spohr's Gesangscene, Bruch's Romanze, Ries's Perpetuum Mobile, and a Hungarian Dance). Halir married in 1888 a concert singer, Therese Zerbst, soprano. He died at Berlin, December 21, 1909.

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Madame TERESA CARREÑO, Pianist

Weber began the composition of the overture at Dresden, September 2, 1818. He completed the work on September 11. On the 20th he wrote in his diary: "Festival-day. At night grand court concert in the Opera House. My Jubilee overture went finely." September 23: "Grand church concert in Neustadt-Dresden. Everything went well; best of all my overture and cantata which made a great effect. God be thanked for this." 1819, June 21: "Completed the pianoforte score of the Jubilee overture."

The autograph manuscript is in the private library of the King of Saxony at Dresden.

The overture was composed after Weber learned, to his great disappointment, that the cantata would not be performed at the festival concert. The programme of this concert on September 20, 1818, was as follows:—

1. WEBER . . . . . Jubilee Overture
2. MORLACCHI . . . . . Aria from "Boadicea"
   Frl. FUNK
3. POLLEDRO . . . . . Violin Concerto
   GIOV. BATTISTA POLLEDRO.
4. NICOLINI . . . . . Duet
   GIOVANNI SASSAROLI, Frl. FUNK
5. RONDO . . . . . For Clarinet
   ROTH.
6. ZINGARELLI . . . . . Quartet
   GIOCHINO BENINCASA, GIOVANNI SASSAROLI, CARLO TIBALDI, and Frl. FUNK.

The overture begins with a pompous introduction, Adagio, E♭ major, 3-4. The main body of the work is in E♭ major, Presto assai, 2-2. The first theme enters fortissimo for full orchestra, and is developed at considerable length. A descending phrase for 'cellos brings in the light second theme, B major, for wood-wind and horns. This theme is fully developed, and the free fantasia is largely of a contrapuntal nature. There is a recapitulation of the first section with the second theme in E♭ major. The coda, Andante, E♭ major, 3-4, is built on the national hymn, "Heil dir im Siegerkranz" ("God save the King"). The theme is given in full harmony to the wind choir while the strings play a "whizzing counterpoint" against it.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and

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the usual strings; and two piccolos, two flutes in octave, and, *ad libitum*, triangle, cymbals, and bass drum were indicated by Weber for the coda.

It has been said that the first performance of the Jubilee overture in the United States was by the Philharmonic Society of New York, April 22, 1843, but the overture was performed in Boston at a concert of the Boston Academy of Music, February 26, 1842. The first performance at a concert of the Boston Symphony Orchestra in Boston was on February 24, 1883.

***

"God save the King" was performed for the first time in public, it is stated, at a dinner in 1740 to celebrate the taking of Portobello by Admiral Vernon (November 20, 1739), and it is also said that it was sung by Henry Carey as his own composition, both words and music.

Carey's authorship of the music has been denied. For a discussion of this matter with reference to the "Ayre" of Dr. Bull (1619), the Scotch carol "Remember, O thou Man," in Ravenscroft's "Melismata" (1611), and other airs, one by Purcell, see the article "God save the King" in Grove's Dictionary of Music and Musicians (revised edition), vol. ii. pp. 188–191. Chappell's "Popular Music," Cummings' "God save the King" (1902), and Louis C. Elson's "National Music of America" may also be consulted.

The music of "God save the King" was adopted as the Danish national air (circa 1790). The Berlin form, "Heil dir im Siegerkranz," by Balthasar Gerhard Schumacher, was published in the *Spenerscher Zeitung*, Berlin, December 17, 1793.

Weber introduced the tune in his cantata "Kampf und Sieg" (1815) as well as in the Jubilee overture, and twice harmonized it for four voices. Beethoven used it for pianoforte variations for solo and chorus with accompaniment of pianoforte, violin, and 'cello, and introduced it into his Battle symphony.

In the United States it has long been known as "America" with the words, "My Country, 'tis of thee," by the Rev. S. F. Smith (1832).

***

The London *Chronicle* of September 12, 1911, published this para-

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graph: "It was in an Ostend café, and the band out of compliment to a party of German visitors had played the national anthem of the Fatherland. But, although requested, they would not tickle the patriotism of the English present by rendering 'God save the King.' 'And why not?' asked the writer of the polyglot waiter who attended him. 'Had the Anglo-Belgian *entente cordiale* suddenly broken down, or what?' 'Nein,' replied he of the many languages. 'Eet vas becos eef zay blay eet, ze Anglais tink all over und valk out.'"

And on September 14 the following:—

"If the Englishman in the Ostend café had succeeded in getting the band to play 'God save the King,' the Germans, already favored with their national anthem (presumably 'Die Wacht am Rhein'), would have taken it for a second compliment to them. By appropriating our tune to 'Heil dir im Siegerkranz' the Germans have made such misconceptions numerous. More than once, in the course of a patriotic German selection, this writer has seen English tourists abroad suddenly spring to attention under the impression that it was their sovereign who was being honored. 'Rule, Britannia,' is safe from ambiguity."

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NOTES BY PHILIP HALE

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Belinski, M.
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Steinke, B.

Basses.

Kunze, M.
Gerhardt, G.
Agnesy, K.
Jaeger, A.
Seydel, T.
Huber, E.
Ludwig, O.
Schurig, R.

Flutes.

Maquarre, A.
Brooke, A.
Battles, A.
Chevrot, A.

Oboes.

Longy, G.
Lenom, C.
Fossé, P.

Clarinets.

Grisez, G.
Mimart, P.
Vannini, A.

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Wendler, G.
Lorbeer, H.
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Resch, A.

Horns.

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Miersch, E.
Hess, M.
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Mann, J.
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PROGRAMME

Mozart . . . . . Symphony, E-flat major (K. 543)

I. Adagio; Allegro.
II. Andante.
III. Menuetto: Trio.
IV. Finale: Allegro.

Brahms . . . . . "Tragic" Overture, Op. 81

Beethoven . Concerto for Pianoforte, No. 5, in E-flat major, Op. 73

I. Allegro.
II. Adagio un poco moto.
III. Rondo: Allegro ma non troppo.

Wagner . . . . . Overture to "The Flying Dutchman"

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SYMPHONY IN E-FLAT MAJOR (K. 543).

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason foı discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive

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them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15; he preferred water, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." But we know that he did not like the music of Mozart.

Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music, although he was paying him eight hundred florins a year. He did order dances, the dances named above. For the dwellers in Vienna were dancing-mad. Let us listen to Kelly, who knew Mozart and sang in the first performance of "Le Nozze di Figaro" in 1786: "The ridotto rooms, where the masquerades took place, were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing

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was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." For these dances Mozart wrote, as did Haydn, Hummel, Beethoven.

Thus was Mozart without loyal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the spring of 1789 he left his beloved Constance, and made a concert tour in hope of bettering his fortunes.

Mozart was never fully appreciated in Vienna during his last wretched yet glorious years. It is not necessary to tell the story of the loneliness of his last days, the indifference of court and city, the insignificant burial. This lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde*, a musical journal published at Berlin in 1792. The Prague correspondent wrote on December 12, 1791: "Because his body swelled after death, the story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they have lost. While he was alive he always had much to do with the cabal, which he occasionally irritated through his *sans souci* ways. Neither his 'Figaro' nor his 'Don Giovanni' met with any luck at Vienna, yet the more in Prague. Peace be with his ashes!"

As Mr. John F. Runciman says: "It may well be doubted whether Vienna thought even so much of Capellmeister Mozart as Leipsic thought of Capellmeister Bach. Bach, it is true, was merely Capell-

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meister: he hardly dared to claim social equality with the citizens who tanned hides or slaughtered pigs. . . . Still he was a burgher, even as the killers of pigs and the tanners of hides. He was thoroughly respectable, and probably paid his taxes as they came due. If only by necessity of his office he went to church with regularity, and on the whole we may suppose that he got enough of respect to make life tolerable. But Mozart was only one of a crowd who provided amusement for a gay population; and a gay population, always a heartless master, holds none in such contempt as the servants who provide it with amusement. So Mozart got no respect from those he served, and his Bohemianism lost him the respect of the eminently respectable. He lived in the eighteenth-century equivalent of a 'loose set'; he was miserably poor, and presumably never paid his taxes; we may doubt whether he often went to church; he composed for the theatre; and he lacked the self-assertion which enabled Handel, Beethoven, and Wagner to hold their own. Treated as of no account, cheated by those he worked for, hardly permitted to earn his bread, he found life wholly intolerable, and as he grew older he lived more and more within himself, and gave his thoughts only to the composition of masterpieces. The crowd of mediocrities dimly felt him to be their master, and the greater the masterpieces he achieved the more vehemently did Salieri and his attendants protest that he was not a composer to compare with Salieri."

Mozart in 1788 was unappreciated save by a few, among whom was Frederick William II., King of Prussia; he was wretchedly poor; he was snubbed by his own Emperor, whom he would not leave to go into

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foreign, honorable, lucrative service. This was the Mozart of 1788 and 1789.

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied ariettas for piano are praised especially; but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years, and we find in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." And this reference is undoubtedly to the "Jupiter," the one in C major.

The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print: "Symphonie von Wranitsky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it must be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

The two symphonies played at Leipsic were not then published. The two that preceded the great three were composed in 1783 and 1786. The latter of the two (in D major) was performed at Prague with extraordinary success.

***

The symphony in E-flat induced A. Apel to attempt a translation of the music into poetry which should express the character of each movement. It excited the fantastical E. T. A. Hoffmann to an extraordinary rhapsody: "Love and melancholy are breathed forth in purest spirit tones; we feel ourselves drawn with inexpressible longing toward the forms which beckon us to join them in their flight through the clouds to another sphere. The night blots out the last purple rays of day, and we extend our arms to the beings who summon us as they move with the spheres in the eternal circles of the solemn dance." So exclaimed Johannes Kreisler in the "Phantasiestücke in Callots Manier."

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The minuetto appears in the ballet music introduced in performances of "Le Nozze di Figaro" at Paris.

***

The first movement begins with a short and slow introduction, Adagio, E-flat major, 4-4, which opens with harmonies for full orchestra. The movement grows sombre, as 'cellos and double-basses repeat a rhythm on an organ point beneath sustained chords (wind instruments and drums) against scale passages for violins and arpeggios for flute. The brass and the drums sound a note of preparation; the basses are in upheaval, and there is a softer phrase for violins and wood-wind. The main body of the movement, Allegro, E-flat major, 3-4, begins at once with the first theme, a graceful, simple melody, sung by the first violins. The theme is repeated by the basses, and there is a counter-figure for the violins. The first subsidiary theme enters forte in the full orchestra. Another subsidiary is developed. There is a transition to B-flat major. There is a dainty figure for violins answered by a call from wood-wind instruments. The real second theme is a melody in thirds. The first part of the movement ends on the dominant, and is at once repeated. The free fantasia is short and is practically a free interlude. The third part of the movement is a repetition of the first, with the second theme and its subsidiary in the tonic. There is no coda.

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The second movement is an Andante, A-flat major, 2-4. The first theme, given out by the strings, is repeated. Figures from this theme are treated contrapuntally, after which the theme is again repeated. This second section is marked with the double dotted bar, to be repeated. The second theme, F minor, is of a graver character, and it is briefly developed. There is working out with the aid of figures from the first theme. There is a conclusion theme (wood-wind) in the tonic. This theme is developed, and leads to the re-entrance of the first theme. The second part is almost a counterpart of the first, but there is richer orchestration, more varied modulation, and there are new counter-figures. There is a short coda.

The Menuetto, E-flat major, 3-4, is known to household pianists through the arrangement of it by Jules Schulhoff. The form is regular. The Trio is in the tonic.

The Finale, Allegro, E-flat major, 2-4, is a rondo on several themes. The working-out is elaborate.

***

The early symphonies followed, as a rule, the formal principles of the Italian theatre-symphony, and these principles remained fixed from the time of Alessandro Scarlatti (1659–1725) to that of Mozart, who in his earlier symphonies was not inclined to break away from them. The Italian theatre-symphony had three movements: two lively movements were separated by a third, slower and of a contrasting character. It was thus distinguished from the French overture or

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theatre-symphony, which brought a fugued allegro between two grave movements, and was of a more solemn and imposing character. As the Italian was better suited to the technic of amateurs,—princes and citizens who were fond of music and themselves wished to play,—the theatre-symphony grew gradually of less theatrical importance: it no longer had a close connection with the subject of the music-drama that followed; it became mere superficial, decorative music, which sank to "organized instrumental noise," to cover the din of the assembling and chattering audience. The form survived. In the first movement noisy phrases and figures took the place of true musical thought, and if a thought occurred it was ornamented in the taste of the period. The slow movement was after the manner of the rococo pastoral song, or it was a sentimental lament. The finale was gay, generally with the character of a dance, but conventional and without any true emotional feeling. The slow movement and the finale were occasionally connected. The first movement was generally in 4-4, or 3-4; the second, in 2-4, 3-4, or 3-8; the third, in simple time or in 6-8. The first movement and the finale were in the same and major key. They were scored for two oboes, two horns, and strings, to which trumpets and drums were added on extraordinary occasions. The slow movement was, as a rule, in the subdominant or in the minor of the prevailing tonality, sometimes in the superdominant or in a parallel key. It was scored chiefly for string quartet, to which flutes were added, and, less frequently, oboes and horns. The cembalo was for a long time an indispensable instrument in the three movements.

In the slow movement of the conventional theatre-symphony the melody was played by the first violin to the simplest accompaniment in the bass. The middle voices were often not written in the score. The second violin went in unison or in thirds with the first violin, and the viola in octaves with the bass.

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"Tragic" Overture, Op. 81 . . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Although the "Tragic" Overture is Op. 81, and the "Academic" Op. 80, the "Tragic" was composed and performed before the "Academic"; it was performed for the first time at the fourth Philharmonic concert at Vienna in 1880; * it was published in 1881. The first performance in Boston was by the Symphony Orchestra, October 29, 1881.

The overture has been characterized as "a tragedy not of actual happenings, but of soul life." No hero, no event, suggested programme music or any specific musical portrayal, although Hanslick, sworn partisan of Brahms, says that, if it be necessary to associate the overture with any particular tragedy, that tragedy is "Hamlet." The secondary theme in F is associated by some with Ophelia, and the episode in B-flat major with Fortinbras. Others remember that Dingelstedt in 1876 wished to organize a "Faust" Festival, and Brahms, asked whether he would write the music, expressed his willingness. To them this overture is a "Faust" overture.†

The "Tragic" Overture may be said to be a musical characterization of the principles of tragedy as laid down by Aristotle or Lessing; it mirrors, as Reimann puts it, the grandeur, the loftiness, the deep earnestness, of tragic character; "calamities which an inexorable fate has imposed on him leave the hero guilty; the tragic downfall atones for the guilt; this downfall, which by purifying the passions and awakening fear and pity works on the race at large, brings expiation and redemption to the hero himself." Or as Dr. Deiters puts it: "In this work we see a strong hero battling with an iron and relentless fate; passing hopes of victory cannot alter an impending destiny. We do not care to inquire whether the composer had a special tragedy in his mind, or if so, which one; those who remain musically unconvinced by the

* Yet some German commentators give January 4, 1881, and Breslau, as the date and the place of the first performance of both the "Tragic" and the "Academic."

† See Kalbeck's "Johannes Brahms," vol. iii., Part I., pp. 257-259 (Berlin, 1910).

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unsurpassably powerful theme, would not be assisted by a particular suggestion."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, strings.

The work begins Allegro ma non troppo, D minor, 2-2. After two introductory fortissimo chords the first theme is announced against a drum-roll by strings. The first portion of the theme is repeated by wood-wind, violas, 'cellos, double-basses, supported at times by brass. A subsidiary theme appears in violins and violas. Wind instruments sing an expressive syncopated passage; the first section of the chief theme is intoned by wood-wind and strings in unison; second trombone and bass tuba have a descending and pianissimo motive. The second theme, a song in F major, is given to violins, accompanied by strings, clarinets, bassoons. Two episodes with fresh material follow. In the development the first theme and the trombone tuba theme are especially used. The second and song theme is soon crowded out by the chief theme, which is augmented and still more passionate. The first section of the overture is so much developed that it often seems the true free fantasia; but the fantasia is comparatively short,—comparatively, for the working-out is elaborate, but the enormous length of the first section makes the fantasia seem short. The third section contains the conclusion-period of the first, with some deviations from the original plan; it leads to a short coda.

Concerto No. 5, E-flat, for Pianoforte and Orchestra, Op. 73.

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven wrote this concerto in 1809 at Vienna. The town was occupied by the French from May 12 to October 14. Other works of the year were the String Quartet in E-flat, Op. 74, the Sonata in E-flat, Op. 81 *a*, Sonata, F-sharp major, Op. 78, a march for a military band, some pianoforte pieces, and songs. And it was in 1809 that Joseph Haydn died.

The autograph bears this inscription: "Klavier Konzert 1809 von LvBthvn." The concerto was published in February, 1811, and the

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title reads as follows: "Grand concerto pour le Pianoforte avec accompagnement de l'orchestre composé et dédié à Son Altesse Impériale Roudolphe Archi-Duc d'Autriche, etc., par L. v. Beethoven Œuv. 73."

It is said that the first public performance of which there is any record was at Leipsic on November 28, 1811. The pianist was Friedrich Schneider.* The *Allgemeine Musik Zeitung* described the concerto as "without doubt one of the most original, imaginative, effective, but most difficult of all existing concertos." Schneider, it seems, played "with soul" as well as force, and the orchestra accompanied remarkably, for "it respected and admired composer, composition and pianist."

The first performance with which Beethoven was concerned was at Vienna on February 12, 1812, when Karl Czerny (1791–1857) was the pianist. The occasion was a singular sort of entertainment. Theodor Körner, who had been a looker-on in Vienna only for a short time, wrote home on February 15: "Wednesday there took place for the benefit of the Charitable Society of Noble Ladies † a concert and a representation of three pictures after Raphael, Poussin, and Troyes, as Goethe describes them in his 'Elective Affinities.' A new concerto by Beethoven for the pianoforte did not succeed." Castelli's "Thalia" gave as the reason of this failure the unwillingness of Beethoven, "full of proud self-confidence," to write for the crowd. "He can be understood and appreciated only by the connoisseurs, and one cannot reckon on their being in a majority at such an affair." Thayer moralizes on this statement. "The trills of Miss Sessi ‡ and Mr. Siboni § and Mayseder's Variations

* Johann Christian Friedrich Schneider, organist, pianist, composer, teacher (1786–1853). He was busy as organist, pianist, and conductor at Leipsic, from 1807 to 1821, when he settled at Dessau, where he died.

† The title of this society was "Gesellschaft adelicher Frauen zur Beförderung des Guten und Nützlichen."

‡ There were four distinguished sisters by the name of Sessi. Marianne (1776–1847) was, perhaps, the most famous, and she was applauded in many cities, although the Earl of Mount Edgcumbe heard her in London in 1815, and wrote: "The first woman, Sessi, was somewhat of a singer, with whom, though it was difficult to find fault, it was equally so to be pleased." The oboist Parke admitted that her voice was "clear and powerful, its compass was extensive, and her style tasteful; but she sang without expression." Marianne married a rich grocer named Natorp. Imperatrice (1784–1808) married an army officer, Baron von Natorp, brother of the grocer. Caroline sang at Naples. Anna Maria (1790–1864) began her career at Vienna about 1811, and afterward was known on the stage as Neumann-Sessi. This débutante was probably Maria Theresa Sessi. She was of another family, and began her career at Parma in 1805; and on December 26 of that year she appeared at La Scala, Milan. She went to Vienna, afterward to cities of Poland and Russia, and from 1835 to 1837 she sang again in Italy, but without conspicuous success.

§ Giuseppe Siboni, celebrated tenor, was born at Bologna in 1782. He was for a long time at the opera house in Prague. He died at Copenhagen in 1839.

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on the March from 'Aline' * were appropriate to the occasion and the audience." And he might have added with reference to this concerto the line of Burns, slightly altered:—

"Compar'd with this, Italian trills are tame."

The programme of this entertainment was as follows:—

1. OUVERTURE . . . . . *Cartellieri*†
2. RAPHAEL'S "QUEEN OF SHEBA DOING HOMAGE TO KING SOLOMON."
3. SCENE AND ARIA FROM "ADELASIA ED ALERAMO" . . . . . *Mayr* ‡
   (Sung by THER. SESSI, her first appearance.)
4. GRAND NEW CONCERTO FOR PIANOFORTE, dedicated to ARCHDUKE RUDOLPH by *Louis van Beethoven*, played by *Carl Cserny* (*sic*).
5. POUSSIN'S "ESTHER FAINTING BEFORE KING AHASUERUS."
6. ARIA FROM "DEBORA E SISERA" . . . . . *Guglielmi* §
   (Sung by MR. SIBONI.)
7. VARIATIONS FOR VIOLIN ON THE MARCH FROM "ALINE" . *Maiseder* (*sic*)
   (Played by MAYSEDER.)
8. DUET FROM "ADELASIA E ALERAMO" . . . . . *Mayr*
   (Sung by SESSI and SIBONI).
9. FRANZ DE TROYES'S "THE ARREST OF HAMAN BY COMMAND OF AHASUERUS IN THE PRESENCE OF ESTHER."

The Vienna correspondent of the *Allgemeine Musik Zeitung* wrote that the extravagant length of the concerto diminished the total effect which the "noble production of the mind" would otherwise have made. As for Czerny, "he played with much accuracy and fluency, and showed that he has it in his power to conquer the greatest difficulties." But the correspondent wished that there were greater purity in his performance, a finer contour.

The tableaux pleased mightily, and each one was repeated.

One of the first performances, if not the first, in Boston, was at a concert of the Germania on March 4, 1854. The pianist was Robert Heller.¶

* Joseph Mayseder, violinist and composer (1789–1863), was born at Vienna, and he died there. He seldom gave concerts, and he never went on tours; yet, as a virtuoso, he was admired by Paganini. There were several operas founded on the story of Aline, Queen of Golconda. The most famous were by Monsigny (1766), Berton (1803), Boieldieu (1808), Donizetti (1828).

† Casimir Anton Cartellieri (1772-1807), composer and chapel-master to Prince Lobkowitz at Liebeshausen.

‡ "Adelasia ed Aleramo," opera by G. S. Mayr (1763–1845), was produced at La Scala, Milan, December 26, 1806, when Sessi created a part.

§ "Debora e Sisera," oratorio (1794), by Pietro Guglielmi (1727 (?)–1804).

¶ Robert Palmer, known as Robert Heller, was born at Canterbury, England, in 1833. He studied music, and at the age of fourteen won a scholarship in the Royal Academy of Music, London. Fascinated by the performances of Robert Houdin, he dropped music to become a magician, and he came to the United States in September, 1852. Some say that he made his first appearance in New York at the Chinese Gardens as a Frenchman; others, that his first appearance was at the Museum, Albany, N.Y. He met with no success, and he then went to Washington, D.C., where he taught the piano and served as a church organist. He married one of his pupils, Miss Kieckhoffer, the daughter of a rich banker, and at once went back to magic. In New York he opened Heller's Hall, and was eminently successful. He then went to London, opened Poole's Theatre, and he came back to New York in 1875. He had given exhibitions of his skill in Australia and India. He died at Philadelphia, November 28, 1878. His name stands very high in the list of magicians. His tricks of "second sight" for a long time perplexed the most skilful of his colleagues. And he was one of the first to use electricity as a confederate. In his will he instructed his executors to destroy all his apparatus. For a long and interesting explanation of his "second sight" tricks, see "Magic," by A. A. Hopkins (Munn & Co., New York, 1897).

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Glenn Dillard Gunn in the Chicago Tribune, Feb. 21st, 1913

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The concerto was, no doubt, as Mr. Apthorp says, called the "Emperor" "from its grand dimensions and intrinsic splendor." The orchestral part is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement, Allegro, in E-flat, 4-4, opens with a strong chord for full orchestra, which is followed by a cadenza for the solo instrument. The first theme is given out by the strings, and afterward taken up by the clarinets. The second theme soon follows, first in E-flat minor softly and staccato by the strings, then legato and in E-flat major by the horns. It was usual at that time for the pianist to extemporize his cadenza, but Beethoven inserted his own with the remark, "Non si fa una cadenza ma s' attacca subito il seguente" (that is to say, "Do not insert a cadenza, but attack the following immediately"); and he then went so far as to accompany with the orchestra the latter portion of his cadenza.

The second movement, Adagio un poco moto, in B major, 2-2, is in the form of "quasi-variations," developed chiefly from the theme given at the beginning by muted strings. This movement goes, with a suggestion hinted by the pianoforte of the coming first theme of the Rondo, into the Rondo, the Finale, Allegro, in E-flat, 6-8. Both the themes are announced by the pianoforte and developed elaborately. The end of the coda is distinguished by a descending long series of pianoforte chords which steadily diminish in force, while the kettledrums keep marking the rhythm of the opening theme.

***

Karl Czerny played Beethoven's Concerto in E-flat for pianoforte when it was produced for the first time in Vienna. Why did not the composer play it? He made his first appearance in that city as a pianist when he played his Concerto in C major (March 29, 1795). He had improvised there privately in 1787, and for some years he was esteemed in Vienna as a pianist rather than composer. We find him playing his Concerto in G major and the pianoforte part of his Fantasia with chorus and orchestra in December, 1808, thirty years after he had appeared at Cologne as an infant phenomenon. But after that he preferred to let his pupils interpret his works, the Baroness Ertmann in concerts of a private nature and Czerny in public concerts.

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Mr. Spooner, the young tenor, possesses a voice of unusually beautiful quality, wide range and sufficient power. He has a manly and ingratiating presence, obvious musical feeling, and the necessary mechanical equipment of a singer.—*Boston Globe.*

Mr. Spooner is a delightful and rare tenor, and charmed the audience with his artistic program.—*Washington Herald.*

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Some years ago Franz Kullak wrote a series of introductory chapters to his excellent edition of Beethoven's concertos for pianoforte and orchestra. One of these chapters, devoted to consideration of Beethoven as a pianist, was Englished, in connection with Kullak's essay on the Execution of the Trill, by Dr. Theodore Baker, and published in 1903 by G. Schirmer, of New York.

Beethoven at a tender age was urged to severe piano practice. One of his teachers said of him when he was eight years old, "He plays the pianoforte with vigor and in a finished manner." When Beethoven, about seventeen years old, met Mozart, he complained that, although he took lessons from him,—probably in composition,—Mozart never played to him. Later he heard the Abbé Johann Franz Xaver Sterkel (1750–1817), then one of the foremost pianists in all Germany. "Beethoven, who had never before heard an illustrious pianist, was unfamiliar with the fine shadings in the treatment of the instrument; his own playing was rough and hard." Nevertheless, he played his variations on "Vieni Amore" (composed about 1790), "also a great many other pieces not less difficult, and, to the extreme surprise of his hearers, in precise and perfect imitation of the elegant styles which had impressed him in Sterkel's performance." Another wrote of him in comparison with Vogler: Beethoven is, "aside from his dexterity, more eloquent, imposing, expressive—in a word he touches the heart more; he is therefore as fine in Adagio as in Allegro." And this writer declared that the pianist had struck out a new path.

Mozart had delighted by his clearness, roundness, tranquillity, delicacy. Beethoven surprised the Viennese by his vigor, fiery expression, grandeur.

Here is a significant fact: "As Beethoven's creative genius continually sought greater and loftier tasks, his careful attention to the details of technic appears to have relaxed."

And then his deafness increased.

J. B. Cramer, himself a great pianist, the only pianist praised by Beethoven, said of his friendly rival, "All in all, Beethoven was, if not the greatest, certainly one of the greatest and most admirable pianists I have ever heard." He heard him in 1799–1800. Cherubini heard him five years later, and characterized his performance as "rough." Clementi described it as "little cultivated, not seldom violent, like himself, but full of spirit." The prevailing opinion was that his style was admirable, his technique adequate, and his touch too violent. When he played his G major Concerto at the famous performance in 1808, Reichardt bore witness that he played with "astounding cleverness in the fastest possible tempi. The Adagio, a masterly movement of beautifully developed song, he sang on his instrument with a deep, melancholy feeling that thrilled me."

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Czerny, the teacher of Liszt, was a pupil of Beethoven. He said of his master (1800–05) that no one rivalled him in the swiftness of his scales, in double-trills; that his attitude was calm and refined, "without the slightest gesticulation (except bending over as his deafness increased)"; that he pedalled a great deal, "far more than is indicated in his works"; that his titanic force was too much for the instruments of the period.

Ries, another pupil, said: "As a rule he played his compositions most eccentrically; however, he usually kept strict time, though he would occasionally hurry somewhat the tempo."

Nisle wrote: "As a player he is, to be sure, inferior to many others in elegance and technical accomplishments; and as he was hard of hearing, he played rather loud; but one lost sight of his defects when the master disclosed the depths of his soul."

Here surely are opinions at variance. It must be remembered that some of them came to us through the speech of several, and that in some instances the original speech was the recollection of a man who heard Beethoven years before he was questioned about him. Some years ago, here in Boston, Mr. Busoni was praised here by some for his delicacy; by others he was reproached for his violence. And which opinion was the true one?

There is always interest in speculation concerning a composer's interpretation of his own works. In some instances the composition suffers because the technic of the composer-pianist is inadequate. Thus Brahms—we speak from personal knowledge—in the eighties was a coarse, nerve-rasping pianist.

To-day you often hear a pianist reproached for his interpretation of Beethoven's music. "No, his performance was not in the spirit of Beethoven,"—a beautiful phrase, like that other phrase, "The chronometer of God never errs," which in Mark Twain's story passed as beautiful until some one had the boldness to ask, "What is the chronometer of God?"

If Beethoven should play his sonatas to us now in Boston, would not some one complain of his lack of temperament? and might not some one say, from force of habit: "He is an interesting pianist, but he should not attempt to play Beethoven: he had better stick to Chopin or Liszt"?

Let us see what Beethoven himself said about pianoforte music and pianists. We quote from the excellent little book, "Beethoven: The Man and the Artist, as revealed in his own Words," compiled and annotated by F. Kerst, translated and edited with additional notes by H. E. Krehbiel (New York, 1905):—

"It has always been known that the greatest pianoforte players

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were also the greatest composers; but how did they play? Not like the pianists of to-day, who prance up and down the keyboard with passages in which they have exercised themselves—*putsch, putsch, putsch;*—what does that mean? Nothing. When the true pianoforte virtuosi played, it was always something homogeneous, an entity; it could be transcribed and then it appeared as a well-thought-out work. That is pianoforte playing; the other is nothing!" (1814.)

"Candidly I am not a friend of *Allegri di bravura* and such, since they do nothing but promote mechanism."

"The great pianists have nothing but technique and affectation." (1817.)

"As a rule, in the case of these gentlemen (pianoforte virtuosi) all reason and feeling are generally lost in the nimbleness of their fingers."

"These pianoforte players have their coteries, which they often join; there they are praised continually,—and there's an end of art!"

"You will have to play a long time yet before you realize that you cannot play at all."

He said to Czerny, who was teaching his nephew Karl: "With respect to his playing with you, when he has acquired the proper mode of fingering and plays in time and plays the notes with tolerable correctness, only then direct his attention to the matter of interpretation; and when he has got thus far do not stop him for little mistakes, but point them out at the end of the piece. Although I have myself given very little instruction, I have always followed this method, which quickly makes *musicians*, and that, after all, is one of the first objects of art."

"Always place the hands at the keyboard so that the fingers cannot be raised higher than it is necessary; only in this way is it possible to produce a singing tone."

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"God knows why it is that my pianoforte music always makes the worst impression on me, especially when it is played badly."

Having heard Mozart's Concerto in C minor at a concert, he exclaimed to his companion: "Cramer, Cramer, we shall never be able to compose anything like that!"

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2. (a) Grave . . . . . Friedemann Bach (1710–1784)
   (b) Chanson Louis XIII. and Pavane . . Couperin (1630–1665)
   (c) Prelude and Allegro . . . . . Pugnani (1731–1798)
   (d) Sarabande and Allegretto . . . . Corelli (1653–1713)
   (e) La Chasse . . . . . Cartier (1765–1841)
   (f) Variations . . . . . Tartini (1692–1770)
3. (a) Melody in D minor . . . . . Gluck
   (b) Romance in A major . . . . . Schumann
   (c) Rondo in G major . . . . . Mozart
4. (a) Caprice Viennois . . . . . Kreisler
   (b) Three Caprices (B-flat major, D minor, A minor) . . Paganini

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Overture to "The Flying Dutchman" . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It was sketched at Meudon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's ballad, and it is worked up with great energy.

***

Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he

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drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera, and it should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

"Der fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter; the steersman, Bielezizky. Wagner conducted.

The first performance in America was in Italian, "Il Vascello Fantasma," at Philadelphia, November 8, 1876, by Mme. Pappenheim's Company.

The first performance in Boston was in English at the Globe Theatre, March 14, 1877: Senta, Clara Louise Kellogg; Eric, Joseph Maas; Daland, George A. Conly; the steersman, C. H. Turner; Mary, Marie Lancaster; Vanderdecken, the Dutchman, William Carleton.

***

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment; he was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing-vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become ac-

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quainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

In Paris Wagner became acquainted with Heine, and they talked together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing."

How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the scenario for 500 francs, how "Le Vaisseau Fantôme, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, November 9, 1842, and failed,—there were eleven performances,—all this has been told in programme-books of these concerts. Music was set by Ernst Lebrecht Tschirch (1819–52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852; Riemann says it was not performed.

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NOTES BY PHILIP HALE

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AT 4.30

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I. Allegro moderato.
II. Andante con moto.

Songs with orchestra:
Hugo Wolf . . . . "Verborgenheit" ("Retirement")
Strauss . . . . . "Wiegenlied" (Cradle Song)
Strauss . . . . . "Caecilie"

Mendelssohn . . . Overture, "Sea-calm and Prosperous Voyage"

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(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erl King Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822) in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820, and it was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna, and in 1860 he wrote from the office of the Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the Gesellschaft der Musikfreunde. He begged permission to sing in the concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets, choruses, by Anselm. He added, toward the end of the letter: "He [Anselm] has a treasure in Schubert's B minor symphony, which we put on a level with the great symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

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Herbeck was inactive and silent for five years, although several times he visited Graz. Perhaps he was afraid that, if the manuscript came to light, he could not gain possession of it, and the symphony, like the one in C, would be produced elsewhere than at Vienna. Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear, and there is reason to believe that Joseph insisted on this condition. (See "Johann Herbeck," by L. Herbeck, Vienna, 1885, p. 165.)

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz, and on May 1 he went to Over-Andritz, where the old and tired Anselm, in a hidden, little one-story cottage, was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, his indifference dropped from him, and after breakfast he took him to his home. The work-room was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied

GUSTAV MAHLER

A Study of His Personality and Work By PAUL STEFAN

Translated from the German by T. E. CLARK

Pp. viii & 132

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The Author does not wish this work to be considered as a biography. And, although leading biographical data are not lacking, the whole spirit of the book is rather one of enthusiastic appreciation and propaganda.

Dr. Stefan's masterly analyses of Mahler's compositions fill a large portion of the book, and will be found most illuminative and interesting. A full list of these compositions, and a bibliography, are contained in the Appendix.

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immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was first played at a Gesellschaft concert, Vienna, December 17, 1865, under Herbeck's direction. The programme was as follows:—

Overture in C minor (new) . . . . . *Hüttenbrenner*

Symphonie in B minor . . . . . *Schubert*
1. Allegro } (MS. First time.)
2. Andante }
3. Presto vivace, D major

Old German Songs, unaccompanied
1. Liebesklage } . . . . . *Herbeck*
2. Jägerglück } (First time.)

Symphony in A . . . . . *Mendelssohn*

What was this "Presto vivace, D major," put on the programme as the third movement of the "Unfinished" Symphony? There are only nine measures of the Scherzo, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.

Hüttenbrenner's overture was described as "respectable Kapellmeistermusik"; "no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867.

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The first performance in Boston was by the Orchestral Union, led by Mr. Zerrahn, February 26, 1868.

The first performance at a concert of the Boston Symphony Orchestra in Boston was on February 11, 1882, Mr. Henschel, conductor.

The symphony remained a fragment, as "Christabel," until a Berliner named August Ludwig added two movements of his own invention. He entitled the third "Philosophen-Scherzo," in which "a ring was put through the nose of the bear Learning, *i.e.*, counterpoint, that he might dance, to the amusement of all." "The second and tender theme conjures from the fairyland of poetry (Invention) a fay which tames and frees the bear, who pines in constraint." The Finale is a "March of Fate," and it is described by the composer at length and in fearsome words. The motto is, "Brazen stalks Fate, yet is she crowned with roses and love!" "Truly," says Ludwig, "Fate has stalked with brazen steps over our ancient masters. A new age has awakened a new music-era." There is much more of this. The incredible work, the Unfinished Symphony of Schubert, finished by August Ludwig, was performed at the Philharmonie, Berlin, December 8, 1892.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

The first movement, Allegro moderato, B minor, 3-4, opens with a solemn phrase in 'cellos and double-basses in low octaves. The first and second violins enter in the ninth measure with restless passage-work in thirds and sixths, an accompaniment to a lamenting theme

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of oboe and clarinet. There has been dispute concerning the classification of these motives. Let us quote Mr. W. F. Apthorp: "I have long been in doubt exactly how to classify these three phrases; indeed, I think I have classified them differently each time I have had to analyze the symphony for these programme-books. It seems to me, however, on maturer consideration, that the true classification, the one most consistent with the ordinary canons of the sonata-form, is this. The plaintive melody of the oboe and clarinet is but the continuation and further development of the initial phrase of the 'cellos and double-basses—or the response to it—and the two together constitute the first and second members of the first theme. The nervous passage-work in the violins is the counter-theme to this." The development is suddenly cut short by syncopated chords in the full orchestra. A long-held D in horns and bassoons is followed by a modulation to G major, and the most Schubertian second theme is sung first by 'cellos against syncopated harmonies in the violas and the clarinets, and then by violins in octaves. The development is soon of an imitative contrapuntal character. The free fantasia is a long and elaborate working-out of the first section of the first theme. The third part of the movement begins with the first theme in the tonic, and the second theme enters in D major. The coda is short and based on the first section of the first theme.

The second movement, Andante con moto, E major, 3-8, is in sonatina form, "the sonata form without the free fantasia." The first theme is in E major in the strings. Wind instruments interrupt occasionally. A subsidiary theme is given out forte by wood-wind and brass over a contrapuntal bass in all the strings. There is a return of the first theme in the wood-wind. The second theme is a clarinet solo in C-sharp minor over syncopated harmonies in the strings. The theme suffers modulation in the development. A subsidiary in C-sharp minor is announced fortissimo by the full orchestra, and a theme in D major follows; the first violins imitate the 'cellos and the double-basses against a syncopated accompaniment in second violins and violas. There is a free closing passage, based on figures from this conclusion theme. The second part of the movement is planned according to the same scheme with the conventionally regular changes of tonality. The coda is short and built on the conclusion theme and the first theme.

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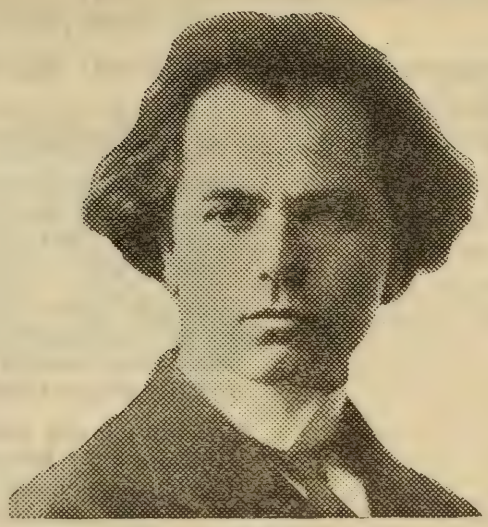

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(Born in Windischgräz in the south of Styria, March 13, 1860; died February 22, 1903, in the Lower Austrian Asylum in Vienna.)

Composed at Perchtoldsdorf, March 13, 1888. Poem by Eduard Mörike (1804–75).

Mässig und sehr innig, E-flat major, 4-4.

Lass, o Welt, o lass mich sein!
Locket nicht mit Liebesgaben,
Lasst dies Herz alleine haben
Seine Wonne, seine Pein!

Was ich traure, weiss ich nicht,
Es ist unbekanntes Wehe,
Immerdar durch Thränen sehe
Ich der Sonne liebes Licht.

Oft bin ich mir kaum bewusst,
Und die helle Freude zücket
Durch die Schwere, so mich drücket
Wonniglich in meiner Brust.

Lass, o Welt, etc.

RETIREMENT.

Tempt me not, O world, again
With the joys of love's illusion;
Let my heart in lone seclusion
Hoard its rapture and its pain!

Unknown grief fills all my days,
Sorrow from my searching hidden
Floods my eyes with tears unbidden
When the sunlight meets my gaze.

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Oft when dreaming brings me rest,
Comes a cheering ray of gladness
Through the shadows of my sadness,
Lights the gloom within my breast.

Tempt me not, etc.*

Mr. Newman says of this song: "Being almost the simplest in construction of all Wolf's songs, the *Verborgenheit* was one of the first to become popular both in Germany and other countries. It is of a kind, with its regular, strophic melody standing out above an 'accompaniment' in the ordinary sense of the word, that Wolf did not often affect. It is, indeed, the one song of his that reminds us most pointedly of other song writers, though, of course, the handling from 'Was ich traure' to 'Wonniglich in meiner Brust' is pure Wolf."

"WIEGENLIED," OP. 41, NO. 1 . . . . . RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg and Garmisch.)

"Wiegenlied," the first of a set of five songs, was composed in 1899. The collection was the first work published after the tone-poem "Heldenleben."

*This translation by Charles Fonteyn Manney was made for "Fifty Songs by Hugo Wolf: edited by Ernest Newman," and is here reprinted through the courtesy of Oliver Ditson Company.

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WIEGENLIED.

Träume, träume du, mein süsses Leben,
Von dem Himmel, der die Blumen bringt.
Blüten schimmern da, die beben
Von dem Lied, das deine Mutter singt.

Träume, träume, Knospe meiner Sorgen,
Von dem Tage, da die Blume spross;
Von dem hellen Blütenmorgen,
Da dein Seelchen sich der Welt erschloss.

Träume, träume, Blüte meiner Liebe,
Von der stillen, von der heil'gen Nacht,
Da die Blume seiner Liebe
Diese Welt zum Himmel mir gemacht.

Richard Dehmel.

LULLABY.

Dream, dear; dream, dear; for the earth is darkening,
Dream of Heaven and the flow'rs it brings.
Blossoms quiver there, while harkening
To the song thy tender mother sings.

Dream, dear; dream, dear; ever since the dawning
Of the day that brought my blossom here,
Since that brightest happy morning,
Thy dear care is all my joy and fear.

Dream, dear; dream, dear; flow'r of my devotion,
Of that happy, of that holy night,
When the bud of his devotion
Made my world as Heaven through its light.

Sanft bewegt, D major, 2-2. Composed at Maquarstein, August 22, 1899. Dedicated to Fräulein Marie Ritter. The orchestration is by Strauss.

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"CÄCILIE," OP. 27, NO. 2 . . . . . RICHARD STRAUSS

On the 10th of September, 1894, Strauss dedicated to his wife on their wedding day the book of songs, Op. 27, which had been written during the preceding winter. These songs, "for a voice with pianoforte accompaniment," are (1) "Ruhe, meine Seele!" (2) "Cäcilie," (3) "Heimliche Aufforderung," and (4) "Morgen." Strauss afterwards orchestrated Songs 2 and 4.

Sehr lebhaft und drängend, E major, 4-4.

"CÄCILIE."

Wenn du es wüsstest, was Bangen heisst,
Von brennenden Küssen, von Wandern und Ruhen
Mit der Geliebten Aug' in Auge und kosend und plaudernd,
Wenn du es wüsstest, du neigtest dein Herz!

Wenn du es wüsstest, was Bangen heisst,
In einsamen Nächten, umschauert vom Sturm,
Da Niemand tröstet milden Mundes die kampfmüde Seele,
Wenn du es wüsstest, du kämest zu mir!

Wenn du es wüsstest, was Leben heisst,
Umhaucht von der Gottheit weltschaffende Athem,
Zu schweben empor, lichtgetragen, zu seligen Höh'n,
Wenn du es wüsstest, du lebtest mit mir!

H. Hart.

If you but knew, sweet, what 'tis to dream
Of fond, burning kisses, of wand'ring and resting
With the beloved one; gazing fondly, caressing and chatting,
Could I but tell you, your heart would assent.

If you but knew, sweet, the anguish of waking
Through nights long and lonely
And rocked by the storm when no one is near
To soothe and comfort the strife-weary spirit.
Could I but tell you, you'd come, sweet, to me.

If you but knew, sweet, what living is
In the creative breath of God, Lord and Maker;
To hover, upborne on dove-like pinions
To regions of light. If you but knew it,
Could I but tell you, you'd dwell, sweet, with me.

John Bernhoff.

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Overture, "Sea-calm and Prosperous Voyage," Op. 27.

Felix Mendelssohn-Bartholdy

(Born at Hamburg on February 3, 1809; died at Leipsic on November 4, 1847.)

Two little poems by Goethe, "Meeres Stille" and "Glückliche Fahrt," first published in Schiller's *Musenalmanach* for 1796, suggested music to Beethoven, Mendelssohn, and Schubert. The poems are as follows:—

MEERES STILLE.

Tiefe Stille herrscht im Wasser,
  Ohne Regung ruht das Meer,
Und bekümmert sieht der Schiffer
  Glatte Fläche rings umher.

Keine Luft von keiner Seite!
  Todesstille fürchterlich!
In der ungeheuern Weite
  Reget keine Welle sich.

A profound stillness rules in the water; the ocean rests motionless; and the anxious mariner looks on a smooth sea round about him. No breeze in any quarter! Fearful quiet of death! Over the monstrous waste no billow stirs.

GLÜCKLICHE FAHRT.

Die Nebel zerreissen,
Der Himmel ist helle,
Und Æolus löset
Das ängstliche Band.
Es säuseln die Winde,
Es rührt sich der Schiffer.
Geschwinde! Geschwinde!
Es theilt sich die Welle,
Es naht sich die Ferne;
Schon seh' ich das Land!

The fog has lifted, the sky is clear, and the Wind-god looses the hesitant band. The winds sough, the mariner looks alive. Haste! Haste! The billows divide, the far-off grows near; already I see the land!

Beethoven's "Meeresstille und glückliche Fahrt," for four-part chorus and orchestra, Op. 112, was composed in 1815, performed at Vienna on December 25, 1815, and published in 1822. Schubert's song, "Meeresstille," was composed on June 21, 1815.

The translation, "Calm Sea and Happy Voyage," does not convey exactly the meaning of the original German. As Mr. Louis C. Elson says in his "History of German Song": "One of the strangest misnomers in all music has occurred with Mendelssohn's overture on the

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above subject. The English have translated it, 'A Calm Sea and Prosperous Voyage,' which leaves each auditor under the impression that a thoroughly joyous picture is being presented, while the words, "Becalmed at Sea and Prosperous Voyage,' would present the tremendous contrast as the poet intended it."

Mendelssohn composed the music of the overture at Berlin in the summer of 1828. His sister Fanny, in a letter to Klingemann, dated June 18 of that year, wrote: "Felix is writing a great instrumental piece, 'Meeres Stille und glückliche Fahrt' after Goethe. It will be very worthy of him. He did not wish to make an overture with introduction, and has kept the whole in two contrasting pictures." Mendelssohn first saw the ocean in 1824 at Doberan on the Baltic. He wrote to his sister: "Sometimes it lies as smooth as a mirror, without waves, breakers, or noise; sometimes it is so wild and furious that I dare not go in." When he went to London the next year, the voyage was long and stormy. He wrote home: "I passed from one swoon to another, merely out of vexation at myself and everything on board the steamer, bitterly hating England and especially my 'Calm Sea' overture." *

The first performance of the overture was a private one at Berlin, September 7, 1828, in the family dwelling-house. Mendelssohn conducted from manuscript. The overture was performed on December 1, 1832, at the Singakademie, Berlin, at a concert for the benefit of the Orchestra-Widows' Fund, and Mendelssohn again conducted from manuscript.

In 1834, from February to April, the composer rewrote the overture. He told Devrient by letter that he was about to change the whole allegro, and in May he wrote to Klingemann that the piece was then a wholly different one. The first performance of the revised version was a subscription concert at the Gewandhaus, Leipsic, October 4, 1835, when Mendelssohn conducted.

The score was published in April, 1835, and the orchestral parts in July of the same year.

The overture is scored for one piccolo, two flutes, two oboes, two

* Thackeray described in "A Night's Pleasure" a singer whom he heard at the Cave of Harmony: "Mr. Hoff, a gentleman whom I remember to have seen exceedingly unwell on board a Gravesend steamer, began the following terrific ballad:—

"THE RED FLAG."

"Where the quivering lightning flings
His arrows from out the clouds,
And the howling tempest sings,
And whistles among the shrouds,
'Tis pleasant, 'tis pleasant to ride
Along the foaming brine—
Wilt be the Rover's bride?
Wilt follow him, lady mine?
Hurrah!
For the bonny, bonny brine!" etc.

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clarinets, two bassoons, one double-bassoon, two horns, three trumpets, one serpent (replaced as a rule by a bass tuba), kettledrums, and strings.

The introduction, Adagio, D major, 4-4, based mainly on a theme which appears later in the main body of the work, is a tone painting of a dead calm at sea. It ends with flute-calls, which have been variously interpreted by painstaking commentators. Reissmann calls the passage "the boatswain's whistle metamorphosed." "Are these calls 'whistling for the wind,' the cry of some solitary sea-bird, or merely an eloquent expression of dead silence and solitude?"

The other tone picture is the voyage in a fair breeze, Molto allegro vivace, D major, 2-2, with a short coda, Allegro maestoso, D major, 4-4, representing the coming into port, dropping anchor, and the salutes from ship and shore. A breeze springs up. Lively passage-work leads up to a climax, after which the first theme is given piano to wind instruments accompanied by strings, *piz.* The opening figure of the introduction is recognizable in the second portion of this theme. More passage-work leads to a repetition of the theme by the full orchestra fortissimo. A subsidiary theme, A major, is treated in imitation by the first violins and the basses. A series of trills leads to the entrance of the second theme, A major, in the violoncellos, later in the woodwind, and this theme is a modification of the initial figure of the introduction. There are loud calls of horns and trumpets with drum-beats. The subsidiary and the second theme are much used in the free fantasia. The third section is abbreviated, and the second theme is dropped overboard. The coda is given over to the salutes, and the last three measures are supposed to depict the vessel coming up to the wharf.

This overture was performed by the Orchestral Union, Carl Zerrahn conductor, on March 14, 1860.

WIEGENLIED (CRADLE SONG) . . . . . ENGELBERT HUMPERDINCK

(Born at Siegburn (Rhineland) on September 1, 1854; now living in Berlin.)

This song, words by Elisabeth Ebeling, was published in 1906.
Sehr ruhig (molto tranquillo), A-flat major, 6-8.

Es schaukeln die Winde das Nest in der Linde;
Da schliessen sich schnell die Aeugelein hell.
Da schlafen vom Flügel der Mutter gedeckt
Die Vögelchen süss bis der Morgen sie weckt.

Bei Mütterlein liegen die Lämmer und schmiegen
Ans Fell sich so dicht und regen sich nicht.
Sie atmen so leise und wurden erst wach
Beim Zwitschern der Schwalben hoch oben am Dach.

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Glenn Dillard Gunn in the Chicago Tribune, Feb. 21st, 1913

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Nur einzig die Sterne am Himmel so ferne,
Ob gross oder klein, sie schlafen nicht ein.
Sie schliessen die strahlenden Augen nicht zu,
Sie legen sich nicht mit den andern zur Ruh'.

Wenn aber mit Lachen die Kinder erwachen,
Das Lämmchen sich reckt, der Vogel sich streckt,
Dann müssen die Sterne, ob gross oder klein,
Sie müssen in's himmlische Bettchen hinein.

Denn der darf nich singen am Morgen und springen,
Wer während der Nacht herum tollt und wacht.
Schlaf, nur, mein Liebling, schlaf, selig und fest,
Wie's Lämmchen im Stall, wie der Vogel im Nest!

Soft nest in the willow; no blanket, no pillow;
The gentle winds rock in slender treetop.
Six birdies beneath their mother's warm wings
All fast, fast asleep till the sun daylight brings.

On soft grassy meadow beneath the oak's shadow
Lies each snow-white lamb beside its own dam.
They're all fast asleep, and they will not awake
Till swallows 'gin chattering and day 'gins to break.

The stars are not sleeping; in heav'n, vigil keeping,
They watch thro' the night with soft silv'ry light.
They peep thro' the cloudlets that float o'er the moon,
They don't go to bed till the day has begun;

Till daylight is breaking. The children are waking,
The lambkins do bleat and birdies sing sweet.
The stars then must go to their heavenly bed,
As soon as the sun his bright radiance doth shed.

If others but knew it, how night prowlers rue it,
They'd all go to sleep when stars 'gin to peep;
Then sleep, baby darling, on mother's soft breast,
Like lambkin in fold, like the bird in its nest.

English words by John Bernhoff.

The orchestral accompaniment is by Humperdinck.

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Mr. Spooner is a delightful and rare tenor, and charmed the audience with his artistic program.—*Washington Herald.*

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Mediæval Hymn to Venus from Rudolf Lothar's Comedy, "The Queen of Cyprus," Op. 26 . . . . . Eugen d'Albert

(Born at Glasgow, April 10, 1864; now living in Berlin.)

"Die Königin von Cypern" was produced in 1903. Lothar, dramatist and critic, was born at Budapest, February 23, 1865. He studied at the Universities of Vienna, Jena, and Heidelberg. A student of law, he devoted himself to French philology, was given the degree of Doctor of Philosophy by the University of Heidelberg, but he abandoned his academic career for play-writing and journalism, and made his home in Vienna. He now lives in Berlin. Perhaps his greatest success was "König Harlequin" (Berlin, 1900), which has been translated and performed in eleven languages.

Feierlich, D-flat major, 3-4.

Sei gesegnet,
Du schaumgeborne Göttin des Lichts
Das die Welt erhellt.
Hebet den Blick
Zum Glück Erkorne
Auf dass die Gnade in's Herze euch fällt.
Die Seele ist dein,
Und dein ist der Leib;
Wir tanzen im Reihn,
Mann und Weib.
Wir schliessen den Kreis,
Das Wunder ist nah,
Der Göttin Preis,
Hallelujah!

Sei gesegnet,
Stern der Meere,
Sei gesegnet, Führerin,
Dass dein Reich im Himmel währe
Beten wir mit frommen Sinn.
Das Antlitz neige,
Du Freuden süsse,
Den Weg uns zeige
Zum Paradiese.
Du spendest die Wonnen,
Das Glück, das Weh,
Der Liebe Bronnen
Evoe!

Loud we praise thee,
Thou foam-created
Goddess of light that illumines the world.
Lift up your eyes, on whom Fortune waited,
Her radiant splendor ye now shall behold.
The spirit is thine,
Our body, our life;
We dance at thy shrine,
Man and wife.
We form in a ring,
The wonder is nigh;
Aloud we sing,
Hallelujah on high!

Loud we praise thee,
Star of Ocean,
Lead us, goddess whom we adore;
While we pray with true devotion,
Reign in heaven for evermore.
Thy face revealing,
Fair goddess, arise,
Now no longer concealing
The way to Paradise.
O'er sorrow and pleasure
Do thou decree
O'er love sans measure
Evoe!

English words by John Bernhoff.

This hymn, written originally for soprano or tenor voice, male chorus, and orchestra, was published in 1904. When the composition is sung as a song without male chorus, certain measures are omitted.

The accompaniment is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, and the usual strings.

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"Hungaria," Symphonic Poem No. 9 . . . . . Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This symphonic poem was performed for the first time at Pesth, Hungary, on September 8, 1856, in the Hungarian National Theatre, in a concert organized by Liszt for the Pension Fund of that theatre. Liszt conducted from manuscript. The programme was as follows: Liszt, "Les Préludes"; Liszt, Capriccio for pianoforte on Beethoven's "Ruinen von Athens," with orchestral accompaniment (Dionysius Pruckner, pianist); Arrangement for violin and pianoforte of themes from Franz Doppler's Hungarian opera "Ilka" (Edmund Singer, violinist; D. Pruckner, pianist); Paganini, Concerto for violin (E. Singer); Liszt, "Hungaria." Liszt wrote from Vienna September 16, 1856; "'Les Préludes' had to be played twice, for the applause was without end; as for 'Hungaria,' there was something better than applause: men and women wept!"

The first performance of "Hungaria" in Boston was by the Boston Philharmonic Orchestra, Bernhard Listemann conductor, at the Tremont Theatre, November 5, 1891. The programme was as follows: Weber, Overture to "Der Freischütz"; Widor, Concert Aria, "Le doux appel," first time in Boston (Miss Gertrude Franklin, soprano); Liszt, Concerto in A major for pianoforte (Conrad Ansorge, pianist); MacDowell, Two Fragments, "Die Sarazenen," "Die schöne Alda"; Liszt, "Hungary," first time in Boston; Gounod, Waltz Song from "Romeo and Juliet" (Miss Franklin); Delibes, Suite from the ballet "Sylvia."

The score was published in February, 1857, the orchestral parts in October, 1880. The transcription for two pianofortes was published in October, 1856.

"Hungaria" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, side-drum, bass drum, cymbals, tam-tam, triangle, and the usual strings.

When Liszt was nine years old,—in 1820,—he gave a concert at Oedenburg. The programme of this concert was found in 1892. It

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ended with an appeal "To the nobility, the military, and the estimable public. I am Hungarian, and I do not know a greater happiness than to offer devotedly to my dear country, before my departure for France and England, the first fruits of my education and instruction. That which I lack in maturity and experience, I wish to acquire by incessant work, which may perhaps one day procure me the immense pleasure of figuring among the celebrities of this great country."

It was in Paris at the outbreak of the Revolution of 1830 that Liszt, who had been a dreamer, was aroused to action. His mother, in after-years, used to say: "It was the cannon that cured him." He thought of rushing to the barricades, of fighting for the people and freedom. His mother kept him from this, but, enthusiastic for Lafayette and the cause of freedom, he sketched a "Revolutionary" symphony, which should express in music "the triumphant shout of all nations—not of France alone, but of all mankind who should join the pæan of joy on the restoration of fallen humanity; it should be a universal hymn of victory achieved by Christian thought on behalf of humanity and freedom." He took as his model Beethoven's "Battle of Vittoria," and, as Beethoven introduced English and French songs, so Liszt took for themes a Hussite song of the fifteenth century, the German "Ein feste Burg ist unser Gott" and the French "Marseillaise." Before he had completed this symphony, the revolution fizzled out. Disappointed, he stopped work on the symphony, and never took it up again. The sketch is lost, but a theme of a Hungarian nature went into his "Heroic March in the Hungarian Manner" for the pianoforte (published in 1840 at Hamburg, and about 1843 at Berlin). This motive as treated in the March was used later as the starting-point of "Hungaria." This and other material went into "Héroïde Funèbre," symphonic poem No. 8 (1849–50). The "Marseillaise" became afterwards the foundation of the concert paraphrase for pianoforte.

It was in 1846 that Liszt began to think about "Hungaria," and in 1848 he worked at the symphonic poem. He revised and improved the sketch in 1853–54, and again in 1856 at Weimar.

In 1855 Liszt sent to the Princess Sayn-Wittgenstein on her birthday the original scores of two symphonic poems with this dedication:

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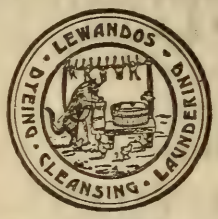

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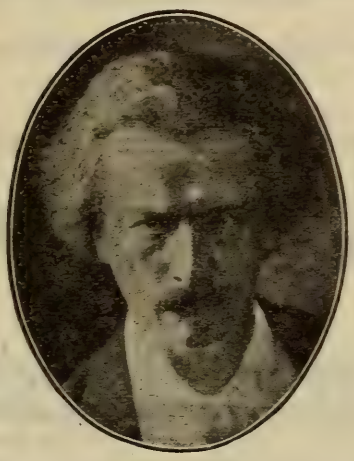

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"Dedication of my symphonic poems 'Ce qu'on entend sur la Montagne', 'Hungaria,' February 8, 1855. To her who has completed her faith by love—ennobled her hope through sorrows—built up her happiness by sacrifice! To her who abides the companion of my life, the firmament of my thought, the living prayer and the heaven of my soul—to Jeanne Elisabeth Carolyne. F. Liszt."

Liszt no doubt was deeply moved by the poem of Martin v. Vörösmarty addressed to him when he visited Hungary in 1840. This poem may be found in Ramann's "Franz Liszt als Künstler und Mensch," vol. ii., Part I., pp. 49, 51. In a letter written from Sexard to the Princess Sayn-Wittgenstein on September 28, 1870, he describes Horváth, Minister of Justice, visiting Bishop Kóvac a few days before, when Liszt was a guest. "His excellency paid me the distinguished honor of reciting from memory in lieu of a toast the whole of the beautiful poem that Vörösmarty addressed to me in 1840, to which I think I responded in part by my 'Hungaria,' the 'Funérailles'* and other little works. This surprising apropos of the minister was at once a feat of memory, and a very flattering incident for me." In his correspondence Liszt referred several times to the Hungarian poet who was born in 1800 and died in 1855. In a letter to the Princess, written in April, 1873, he described Vörösmarty's poetry as "very beautiful, not at all revolutionary, although extremely patriotic," and in 1885 he spoke of composing "Ungarischen Bildnissi" for the pianoforte,—portraits of Szechényi, Deák, Téleky, Eötvös, Vörösmarty, Petöfy, the funeral procession of his friend Mosonyi, "ending the whole with a fanfare of apotheosis." These "Bildnisse" were never published, except one, a sketch entitled "Trauer-Vorspiel und Trauer-Marsch," composed in 1885 and published in 1887.

This poem of Vörösmarty called upon the "Master of tones" to give his countrymen a song that would call their gallant ancestors from

* The "Funérailles," the seventh number in "Harmonies poétiques et religieuses" for pianoforte, was composed in 1850.

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their graves in the kingdom of shadows, to portray the grief of Hungary and to sing its triumphal hymn. For "Hungaria" Liszt wrote no argument, not even a motto, but the three stanzas in which the poet appealed to him have been named as the fitting explanatory note for this symphonic poem.

Liszt had already made arrangements of Hungarian national melodies for the pianoforte, ten volumes (1840–47). Besides the pieces named by him in his letter to the Princess, these compositions should be added: The Graner Missa Solemnis, composed in 1855 and performed at Gran, August 31, 1856, at the dedication of the Basilica; the Hungarian Coronation Mass, composed in 1866–67, and the Hungarian Coronation March, composed in 1867 and revised in 1870; the Rákóczy March, for orchestra, composed in 1853 and revised in 1870; "Ungarns Gott," for male chorus, with pianoforte (1880); "Czardas Macabre," for pianoforte, four hands (1882); "Magyar Királydal," for male chorus and orchestra (1883); a Czardas in F-sharp minor for pianoforte (1884); and a few other minor compositions. He wrote twenty Hungarian Rhapsodies for the pianoforte. Nos. 1 & 2 were published in 1851; Nos. 3–7, in 1854; No. 8, in 1853; the first edition of No. 9, "'The Carnival at Budapest," in 1849, the revised edition in 1853; Nos. 11–15, in 1854; No. 16, in 1882; Nos. 17–19, in 1886; No. 20 is in manuscript. Some of these Rhapsodies were orchestrated by Liszt and F. Doppler.

The Fantasia on Hungarian Folk-songs for pianoforte and orchestra is an expansion with modification of the fourteenth Hungarian Rhapsody for pianoforte. The arrangement was made probably 1860: it was published in 1863.

On May 21, 1912, a hitherto unknown work, "Hungaria Cantata," for solo voices, chorus, and orchestra, was performed at the Court Theatre in Weimar. The Court Conductor Raabe, then the custodian of the Liszt Museum at Weimar, had discovered the manuscript. The text is by Franz von Schober, and the work was composed in 1848. Raabe conducted the cantata, also another unknown work, "Die Toten." The text was "Les Morts" of Lamennais.

In a letter written in 1873 to the Princess, Liszt mentioned his music for "Szozat" ("Appeal") and "Ungarischer Hymnus." Published in 1874, they were orchestrated and also published the next year.

***

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Tschaikowsky . . . . Symphony No. 4, F minor, Op. 36

I. Andante sostenuto; moderato con anima in movimento di valse.
II. Andantino in modo di canzona.
III. Scherzo; Pizzicato ostinato: Allegro.
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Symphony in F minor, No. 4, Op. 36 . . . . Peter Tschaikowsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky composed this symphony in 1877–78 and lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassoff. The first draft was finished in May, 1877. He began the instrumentation on August 23 of that year, and finished the first movement September 24. He began work again toward the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Mr. Walter Damrosch conductor.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck. Her maiden name was Frolowsky, and she was born in the village Snamensk, government of Smolensk, February 10, 1831. She married in 1848 an engineer, and for some years she knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died, and she was left with eleven children and a fortune of "many millions of rubles." She dwelt at Moscow. Fond of music, she admired beyond measure certain works by Tschaikowsky, and she inquired curiously concerning his character as a man and about his worldly circumstances. She became acquainted with Kotek,* a pupil of Tschaikowsky in composition, and through him she gave Tschaikowsky commissions for transcriptions for violin and pianoforte of some of his works. There was

* Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolks, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.

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an interchange of letters. In the early summer of 1877 she learned that he was in debt, and she sent him three thousand rubles; and in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation. She insisted that they should never meet. They never spoke together; but their letters to each other were frequent and intimate. Tschaikowsky poured out his soul to this woman, who is described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that is petty and conventional, but was pure in thought and action; a woman that was compassionate, but not sentimental.*

***

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

The first movement begins with a short introduction, Andante sostenuto, F minor, 3-4, with the Fate theme. This phrase is answered by wood-wind and trumpets against harmonies in horns, trombones, bassoons, tuba. The main body of the movement, Moderato con anima (in movimento di valse), F minor, 9-8, begins with the exposition of the first theme with melody in first violins and 'cellos. The development is in the wood-wind against an accompaniment of strings. The whole development is long and elaborate. There is a change, Moderato assai, quasi andante. A clarinet phrase is answered by descending chromatic scale-passages in the wood-wind and rising and falling arpeggios in the violas, to a string accompaniment, but this is not the second theme: it is rather a counter-theme to the second theme, which is a sensuous song for 'cellos. This second theme is sung by flutes and oboe, and the development is concise. There is a sudden change to B major, and there is a pianissimo reappearance of the first theme modified in the wood-wind. After a struggle between the first and second themes the Fate motive is heard fortissimo from trumpets

* In December, 1890, Nadejda wrote Peter that on account of the complicated state of her business affairs she could not continue the allowance. Furthermore, she treated him with curious indifference, so that Tschaikowsky mourned the loss of the friend rather than of the pension. He never recovered from the wound. Nadejda von Meck died on January 25, 1894.

GUSTAV MAHLER

A Study of His Personality and Work By PAUL STEFAN

Translated from the German by T. E. CLARK

Pp. viii & 132

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The Author does not wish this work to be considered as a biography. And, although leading biographical data are not lacking, the whole spirit of the book is rather one of enthusiastic appreciation and propaganda.

Dr. Stefan's masterly analyses of Mahler's compositions fill a large portion of the book, and will be found most illuminative and interesting. A full list of these compositions, and a bibliography, are contained in the Appendix.

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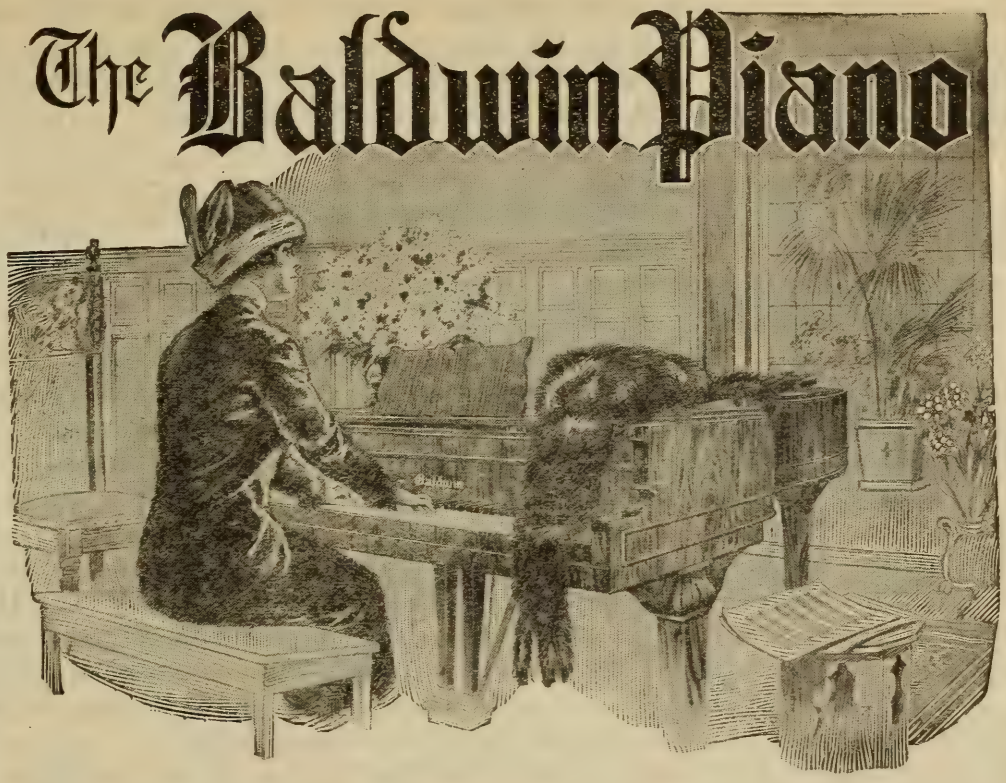

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and other wind instruments. The free fantasia is elaborate and devoted to the working out of the first theme. The third part begins with the return of the counter-theme to the second theme, D minor, which is followed in turn by the second theme in F major in the horn against the counter-theme in the wood-wind. The development is practically a reproduction of the first part of the movement. The short and dramatic coda is concerned with the first theme.

II. Andantino in modo di canzona, B-flat minor, 2-4. The movement begins with a melancholy song for oboe. The strings play a march-like theme in A-flat major. These themes are developed in quasi-variation form. There is a middle part, più mosso, in which a rude melody appears as a sort of trio.

III. Scherzo, "Pizzicato ostinato"; allegro, F major, 2-4. There are three contrasted themes, one for all the strings pizzicati, one for the wood-wind, and the third for the brass and the kettledrums. The development of the second and third themes is at times simultaneous.

The Finale, Allegro con fuoco, F major, is a wild rondo. There are three chief themes: the first is exposed at the beginning by all the strings and wood-wind fortissimo against sustained chords in the brass. The second follows immediately,—a folk-tune, "In the Fields there stood a Birch-tree," for wood-wind. The third theme appears after a return of the first,—a joyous, march-like theme, sounded in harmony by full orchestra. Toward the end the Fate theme is proclaimed double fortissimo by all the wind instruments.

The Finale is described by Mrs. Newmarch as a set of variations on the folk-song, "In the Fields there stood a Birch-tree"; but the characterization is loose.

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"A Siegfried Idyl" . . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Comtesse d'Agoult, was born at Bellagio, Italy, on Christmas Day, 1837. She was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Triebschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but besides there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied all disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now

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growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife." (Finck's Wagner, vol. ii. p. 246.)

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was composed in November, 1870, at Triebschen, near Lucerne. According to Hans Richter's story, he received the manuscript score on December 4, 1870. Wagner gave a remarkably fine copy to his wife. Richter wrote out immediately the parts, and then went to Zürich, where, with the help of Oskar Kahl, concert-master of the City Orchestra, he engaged musicians. The first rehearsal was on December 21, 1870, in the foyer of the old theatre in Zürich. The Wesendoncks were present. "The musicians were excellent," says Richter, "and the music sounded magnificently." The musicians arrived at Lucerne December 24. Wagner conducted the rehearsal that afternoon in the hall of the Hôtel du Lac. Christmas in 1870 fell on a Sunday, and early in the morning the musicians arrived at Wagner's villa in Triebschen. In order that the performance might be a complete surprise to Cosima, the desks were put quietly in position on the stairs, and the tuning was in the large kitchen. The little orchestra took its place on the stairs, Wagner, who conducted, at the top, then the violins, violas, wood-wind instruments, horns, and at the bottom the violoncello and double-bass. The conductor could not see the 'cello and bass, but the performance was faultless. The orchestra was thus composed: two first violins, two second violins, two violas (one played by Hans Richter, who also played the trumpet), one violoncello, one double-bass, one flute, one oboe, two clarinets, one bassoon, two horns. Richter says he borrowed a trumpet for the few measures given it from a bandsman. In order not to excite the suspicion of Cosima, he went daily to practise the trumpet in the barracks, which were then empty. "These daily excursions and several trips to Zürich awakened the attention of Mme. Wagner, who thought I was not so industrious as formerly. The highly successful performance of the Idyl put an end to this misunderstanding."

The performance began punctually at 7.30 A.M. The children called the Idyl "the stairs music." The Idyl was repeated several times in the course of the day, and in the afternoon the musicians played Beethoven's Sextet without the Variations.

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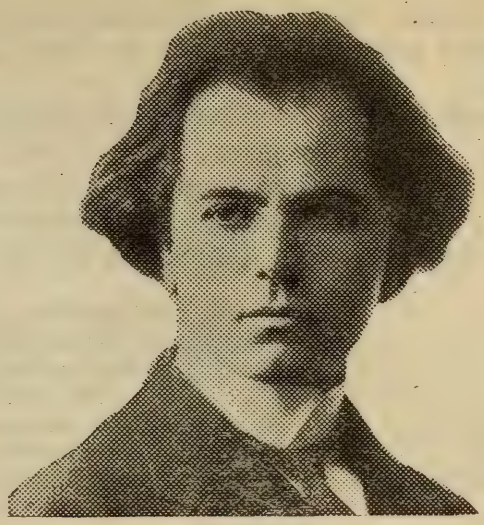

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The Idyl was performed at Mannheim, December 20, 1871, in private under the direction of Wagner. It was performed March 10, 1877, in the Ducal Palace at Meiningen by the Ducal Court Orchestra, and Wagner conducted. The score and parts were published in February, 1878.

Siegfried was born while the composition of the music-drama, "Siegfried," was in progress. The themes in the Idyl were taken from the music-drama, all save one,—a folk-song, "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

Wagner wrote a dedication to his wife:—

Es war Dein opfermutig hehrer Wille
Der meinem Werk die Werdestätte fand,
Von Dir geweiht zu weltentrückter Stille,
Wo nun es wuchs und kräftig uns entstand,
Die Heldenwelt uns zaubernd zum Idylle,
Uraltes Fern zu trautem Heimatland.
Erscholl ein Ruf da froh in meine Weisen:
"Ein Sohn ist da!" Der musste Siegfried heissen.

Für ihn und Dich durft' ich in Tönen danken,—
Wie gäb' es Liebesthaten hold'ren Lohn?
Sie hegten wir in uns'res Heimes Schranken,
Die stille Freude, die hier ward zum Ton
Die sich uns treu erwiesen ohne Wanken,
So Siegfried hold, wie freundlich uns'rem Sohn,
Mit Deiner Huld sei ihnen jetzt erschlossen,
Was sonst als tönend Glück wir still genossen.

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Until my labor reached a sturdy frame,
Oft in the land of legends we were dreaming,
Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming,
Siegfried must be *our* youthful hero's name.

For him and thee in tones I now am praising;
What thanks for deeds of love could better be?
Within our souls the grateful song upraising
Which in this music I have now set free?
And in the cadence I have held, united,
Siegfried, our dearly cherished son, and thee;
And all the harmonies I now am bringing
But speak the thought which in my heart is ringing.

The composition, which first bore the title "Triebschener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

It begins quietly E major, 4-4 (strings without double-basses), with a short introduction made out of portions of the so-called "Friedensmelodie," which is soon announced by the strings, the theme from the love scene in the third act of "Siegfried," at Brünnhilde's words, "Ewig war ich, ewig in süss sehnender Wonne—doch ewig zu deinem Heil!" (I have been forever, I am forever, ever in sweet yearning ecstasy—but ever to thy salvation!) The development is wholly independent of that in the music-drama. The wood-wind instruments gradually enter. The flute introduces as an opposing theme a phrase

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of the slumber motive in the last scene of "Die Walküre." This phrase is continued by oboe and clarinet. There is a crescendo. The theme appears in the basses, and reaches a più forte.

A short theme of two descending notes—generally a minor seventh or major sixth, taken from Brünnhilde's cry, "O Siegfried! Siegfried! sieh' meine Angst!" (O Siegfried! Siegfried! see my terror!) from the same love scene in "Siegfried"—appears now in the basses, now in the violins, while wind instruments give out chords in triplets. This short theme is much used throughout the Idyl.

The cradle song, "Schlafe, Kindchen, schlafe" (Sleep, my little one, sleep), is sung "very simply" by the oboe.

All these themes are worked up in various shapes until trills on the first violins lead to the "World-treasure" motive in Brünnhilde's speech to Siegfried,—"O Siegfried, Herrlicher! Hort der Welt!" (O Siegfried, thou glorious one! Treasure of the world!),—which is sung first by the wind, A-flat major, 3-4 time, afterward worked out by strings, and then combined with preceding themes.

There is a climax, and on an organ-point on G as dominant the first horn gives out Siegfried's "motive," where he announces his intention of going out into the world, never to return (act i.), but the form is that assumed in the love scene. Flute and clarinet embroider this horn theme with hints at the bird song in the "Waldweben." There is a mass of trills, and the strings play the accompanying figure to Siegfried's "Ein herrlich Gewässer wogt vor mir" (A splendid sea surges before me), 'cellos and violas, then violins. The music swells to forte, and, after there is a modulation back to E major and a combination of the first two themes, the climax of the Idyl is reached, and the trumpet sounds the forest-bird motive. The chief themes are further developed, alone or in combination. The pace slackens more and more, and the first two themes bring the end in pianissimo.

The first performance after publication was at a Bilse concert in Berlin toward the end of February, 1878. According to Dr. Reimann the music-drama "Siegfried" was then so little known that a Berlin critic said the Idyl was taken from the second act. So Mr. Henry

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Knight, a passionate Wagnerite, wrote verses in 1889, in which he showed a similar confusion in mental operation.

The first performance in Boston was at a concert of the Harvard Musical Association, December 19, 1878.

A programme of the Idyl written by Albert Heintz was published in the *Musikalisches Wochenblatt* of June 18, 1880.

"The Sorcerer's Apprentice" (after a Ballad by Goethe).

Paul Dukas

(Born at Paris, October 1, 1865; now living at Paris.)

"L'Apprenti Sorcier," an orchestral scherzo, was composed in 1897, and performed for the first time at a concert of the Société Nationale, Paris, May 18 of that year. It was played as a transcription for two pianofortes at a concert of the same society early in February, 1898. Messrs. Diémer and Cortot were the pianists. It was played as an orchestral piece at a Lamoureux concert, Paris, February 19, 1899, when Mr. Chevillard led on account of the sickness of Lamoureux. The scherzo was produced at Chicago by the Chicago Orchestra (Mr. Thomas, conductor), January 14, 1899. It was performed in Boston at Symphony concerts, October 22, 1904 (Mr. Gericke, conductor), on December 2, 1906 (Mr. d'Indy, conductor), on February 9, 1907 (Dr. Muck, conductor), on April 17, 1909 (Mr. Fiedler, conductor), and on March 1, 1913 (Dr. Muck, conductor).

Goethe's ballad, "Der Zauberlehrling," was first mentioned in a letter of Schiller dated July 23, 1797; it was first published in Schiller's Musenalmanach for 1798:—

Hat der alte Hexenmeister
Sich doch einmal wegbegeben!
Und nun sollen seine Geister
Auch nach meinem Willen leben.
Seine Wort' und Werke
Merkt' ich und den Brauch,
Und mit Geistesstärke
Thu' ich Wunder auch.

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Und mit reichem, vollem Schwalle
Zu dem Bade sich ergiesse.

The ballad is a long one, and we must here be content with the prosaic English version by Bowring:—

I am now,—what joy to hear it!—
Of the old magician rid;
And henceforth shall ev'ry spirit
Do whate'er by me is bid:
I have watch'd with rigor
All he used to do,
And will now with vigor
Work my wonders, too.

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

And now come, thou well-worn broom,
And thy wretched form bestir;
Thou hast ever served as groom,
So fulfil my pleasure, sir!
On two legs now stand
With a head on top;
Water pail in hand,
Haste and do not stop!

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

See! he's running to the shore,
And has now attain'd the pool,
And with lightning speed once more
Comes here, with his bucket full!
Back he then repairs;
See how swells the tide!
How each pail he bears
Straightway is supplied!

Stop, for, lo!
All the measure
Of thy treasure
Now is right!
Ah, I see it! woe, oh, woe!
I forget the word of might.

Ah, the word whose sound can straight
Make him what he was before!
Ah, he runs with nimble gait!
Would thou wert a broom once more!
Streams renew'd forever
Quickly bringeth he;
River after river
Rusheth on poor me!

Now no longer
Can I bear him;
I will snare him,
Knavish sprite!
Ah, my terror waxes stronger!
What a look! what fearful sight!

Oh, thou villain child of hell!
Shall the house through thee be drown'd?
Floods I see that wildly swell,
O'er the threshold gaining ground.
Wilt thou not obey,
O thou broom accurs'd!
Be thou still, I pray,
As thou wert at first!

Will enough
Never please thee?
I will seize thee,
Hold thee fast,
And thy nimble wood so tough
With my sharp axe split at last.

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See, once more he hastens back!
Now, O Cobold, thou shalt catch it!
I will rush upon his track;
Crashing on him falls my hatchet.
Bravely done, indeed!
See, he's cleft in twain!
Now from care I'm freed,
And can breathe again.

Woe, oh, woe!
Both the parts,
Quick as darts,
Stand on end,
Servants of my dreaded foe!
O ye gods, protection send!

And they run! and wetter still
Grow the steps and grows the hall.
Lord and master, hear me call!
Ever seems the flood to fill.
Ah, he's coming! see,
Great is my dismay!
Spirits raised by me
Vainly would I lay!

"To the side
Of the room
Hasten, broom,
As of old!
Spirits I have ne'er untied
Save to act as they are told."

The story of the ballad is an old one. It is found in Lucian's dialogue, "The Lie-fancier." Eucrates, a man with a venerable beard, a man of threescore years, addicted to philosophy, told many wonderful stories to Tychiades. Eucrates met on the Nile a person of amazing wisdom, one Pancrates, a tall, lean man, with a pendulous under lip and somewhat spindle-shanked, with a shaven crown; he was dressed wholly in linen, and it was reported of him that he had lived no less than twenty-three years in a cave underground, where during that time he was instructed by Isis in magic. "When I saw him as often as we went on shore, among other surprising feats, ride upon crocodiles, and swim about among these and other aquatic animals, and perceived what respect they had for him by wagging their tails, I concluded that the man must be somewhat extraordinary." Eucrates became his disciple. "When we came to an inn, he would take the wooden bar of the door, or a broom, or the pestle of a wooden mortar, put clothes upon it, and speak a couple of magical words to it. Immediately the broom, or whatever else it was, was taken by all the people for a man like themselves; he went out, drew water, ordered our victuals, and waited upon us in every respect as handily as the completest domestic. When his attendance was no longer necessary, my companion spoke a couple of other words, and the broom was again a broom, the pestle again a pestle, as before. This art, with all I could do, I was never able to learn from him; it was the only secret he would not impart to me; though in other respects he was the most obliging man in the world. At last, however, I found an opportunity to hide me in an obscure corner, and overheard his charm, which I snapped up immediately, as it consisted of only three syllables. After giving his necessary orders to the pestle without observing me, he went out to the market. The following day, when he was gone out about business,

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I took the pestle, clothed it, pronounced the three syllables, and bid it fetch me some water. He directly brought me a large pitcher full. Good, said I, I want no more water; be again a pestle! He did not, however, mind what I said; but went on fetching water, and continued bringing it, till at length the room was overflowed. Not knowing what to do, for I was afraid lest Pancrates at his return should be angry (as indeed was the case), and having no alternative, I took an axe and split the pestle in two. But this made bad worse; for now each of the halves snatched up a pitcher and fetched water; so that for one water-carrier I now had two. Meantime in came Pancrates; and understanding what had happened, turned them into their pristine form: he, however, privily took himself away, and I have never set eyes on him since." *

***

The scherzo is scored for one piccolo, two flutes, two oboes, two clarinets, one bass clarinet, three bassoons, one double-bassoon, four horns, two trumpets, two cornets-à-pistons, three trombones, a set of three kettledrums, big drum, cymbals, triangle, Glockenspiel, harp, strings.

There is a long and mysterious introduction. The first theme is introduced with long-held harmonics of violas and 'cellos and peculiar effects of flutes. The second theme, the most important of all, is given to wood-wind instruments, beginning with the clarinet. These two themes are repeated. The second theme is now given to a muted trumpet and continued by flute and harp. There is the suggestion of the conjuration and of the approaching spirits. At last the second and chief theme appears in another form, played by three bassoons. The first theme is now changed. The scherzo is developed from these two themes, although a new one of some importance is introduced. There is a translation into music of the apprentice's increasing anxiety, until the sorcerer's return is announced by dreadful blasts of brass trills on wood-wind instruments, and tremolo of strings. The themes of the introduction are brought in, but without the mysterious harmonics. The broom flies to its corner and is quiet.

***

Paul Abraham Dukas entered the Paris Conservatory of Music in 1882. He was a pupil of Dubois in harmony and of Guiraud in composition. In 1888 he was awarded the second *prix de Rome* for his cantata, "Velléda," and it was hinted at the time that Camille Erlanger who took the first *prix de Rome* that year, took it "under very singular circumstances." Dukas undertook the task of orchestrating the opera

* "Lucian of Samatosa," Englished by William Tooke (London, 1820), vol. i. pp. 113–155.

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"Frédégonde," left by his master, Guiraud,* which was completed by Saint-Saëns and produced at the Opéra, Paris, December 18, 1895.

During his school years Dukas wrote dramatic overtures, "Le Roi Lear" (1883), "Goetz de Berlichingen" (1884), which were not published. His first work performed in public was the overture "Polyeucte" (1891) (Lamoureux concert, Paris, January 24, 1892). His Symphony in C major (1896)—in three movements—was produced at the concerts of the Opéra, January 3, 10, 1897. He is one of the few Frenchmen that have written a sonata for the pianoforte. His sonata (1899–1900), dedicated to Saint-Saëns, a formidable work,—the performance takes forty minutes,—was produced at a concert of the Société Nationale, Paris, May 11, 1901, when it was played by Édouard Risler. He has also composed a set of variations for pianoforte on a theme of Rameau (1902). His lyric drama, "L'Arbre de Science," and a number of songs, choruses, etc., have not been published. His opera, "Ariane et Barbe Bleue" (Maeterlinck's play), was produced at the Opéra-Comique, Paris, May 10, 1907. (Ariane, Mme. Georgette Leblanc; La Nourrice, Miss Thévenet; Sélysette, Miss Brohly; Mélisande, Miss Demellier; Ygraine, Miss Guionie; Bellangère, Miss Berg; Alladine, Miss Badet; Barbe Bleue, Mr. Vieuille; Un vieux Paysan, Mr. Azéma; 2e Paysan, Mr. Lucazeau; 3e Paysan, Mr. Tarquini. Mr. Ruhlmann conducted.) Mr. Dukas was from 1892 to 1902 music critic of the *Revue hebdomadaire;* and he was also the critic of *Le Chronique des Arts* from 1894 to 1903. In 1910 he was called to be at the head of the orchestral class at the Paris Conservatory. He resigned this position in October, 1912, for reasons of personal convenience, and was succeeded by M. Vincent d'Indy.

Other works are "Le Péri: Poème danse" for orchestra; Villanelle for pianoforte and horn, written for the Paris Conservatory competition for the horn prize in 1906; Prélude élégiaque sur le nom d'Haydn for pianoforte (1909).

"Le Péri," a ballet, composed in 1910, was first performed at the Châtelet, Paris, at the Concerts de Danse, given by Miss Trouhanowa,

* Ernest Guiraud, composer and teacher, born at New Orleans, June 23, 1835, died at Paris, May 6, 1892. He wrote seven or eight operas, an overture, an orchestral suite, a mass, violin pieces, songs, etc.

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Mr. Spooner is a delightful and rare tenor, and charmed the audience with his artistic program.—*Washington Herald.*

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in April, 1912. She took the part of the Péri, and M. Bekefi the part of Iskender.

These "reconstitutions" and transcriptions have been made by Dukas: François Couperin, "Les Goûts réunis," concertos for violin and clavecin; Rameau, "Les Indes Galantes"; "La Princesse de Navarre," followed by "Les Fêtes de Ramire," "Nélée et Myrthis," and "Zéphyre"; Saint-Saëns: "Samson et Dalila," transcription of the score for pianoforte (four hands); Wagner, "La Valkyrie," transcription of the score for two pianofortes, eight hands (not published).

It is said that Dukas is now at work on an arrangement of Shakespeare's "Tempest."

A biography of Dukas by Gustave Samazeuilh (36 pp.) was published by A. Durand et Fils, Paris, in 1813.

The overture to "Polyeucte" was played in .Boston at a concert of the Boston Orchestral Club, Mr. Longy conductor, on January 25, 1911. The Villanelle for pianoforte and horn was played by Messrs. De Voto and Hain at a Longy Club concert, March 6, 1911.

ENTR'ACTE.

POPULAR OPINIONS.

(From the *Pall Mall Gazette* of November 19, 1913.)

It is often very interesting to speculate as to what the public verdict will be on a new production, if only because experience proves that it is extremely difficult, in more cases than not, to discover beforehand the factors likely to make for success. Indeed, there seems to be no fixed standard, the truth being that people in the main are guided by their feelings rather than intellect, and these are worked upon sometimes in unaccountable ways. This surely must be the reason why the professional critics and the public occasionally take diametrically opposite views, and why a whole work of art may be universally praised in the press, but to end in being a *succès d'estime* or the reverse.

In the long run no one is really mistaken, the whole question resolving itself into different points of view. Generally speaking, that of the public is conservative in tone, and departures from the accepted traditions in art must necessarily be received with reserve. It is, however, readily sympathetic with qualities of a sensational order, and one

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can quite understand why Wagner's music was more popular from the very beginning than that of Schumann or Brahms, and, indeed, is still so. The case of Wagner is especially interesting, since it was one of a really great man being accepted by the public in the teeth of the reasoned judgment of the authorities. The latter for once were caught napping, evidently having allowed their intellectual faculties such free play that the obvious æsthetic appeal of the music was missed altogether. The *idée fixe* that opera could only be written in the formal stage of Mozart led to such astonishing criticisms that H. F. Chorley could write of "Tannhäuser" that Wagner's music was in entire discordance with its subject."

But there is another side to the picture, for the readiness to accept the obvious has not by any means always had as happy a result. We all feel now that the exterior brilliance of effect, the sensational glow of orchestral color, characteristic of Wagnerian opera, is superimposed upon an emotional sincerity which keeps the music in the place from which later and more daring methods might otherwise have ousted it. Not so with Meyerbeer, for example, once a great operatic idol of the multitude, whose method strikes one nowadays as being too shallow and his themes too commonplace to support the purely effective and spacious style of the writing. Then Mendelssohn is a composer of whom one hears it said from time to time that the pendulum will swing back, and that his one-time popularity will return. But will it? Shall we ever be familiarized again with more than the violin concerto "Elijah" or the overtures "Midsummer-Night's Dream" and "Hebrides"? It is very doubtful, since, if simplicity of method, clarity, and elegance are needed, they can be found elsewhere, and without a certain weakness in the sentiment of the expression.

It seems evident from past history that the most difficult quality to form a certain judgment about is sincerity. Undoubtedly here the public and professional critics alike can be equally misled. While in the one case every one must appreciate and value the warm enthusiasm which leads to generous acceptance of a man's creative work, the reserved judgment of the few represents a point of view to be respected. On the whole, as regards the composer, it is better for him, in the long run, if success comes late rather than early. For there can be no denying the fact that it is given to very few natures to remain absolutely indifferent to the opinion of their fellow-creatures, and he who begins by pleasing the public may quite unconsciously fall into the frame of mind which prompts writing to please them. Once that happens the natural qualities of the expression which originally created the favorable impression may all too easily disappear, little obvious tricks and mannerisms taking the place of a genuine development, only to end in staleness and eventual neglect.

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Of all brilliant exceptions to cases of the kind, that of Verdi naturally occurs to one as being the most remarkable. The forthcoming revival of "Falstaff" by the students of the Royal College of Music will bring forward the last creation of that great genius who a few years previously, and then at the age of seventy-three, had shown yet again to the world with his "Otello" that the creative artist must always be advancing. The fame of the composer was sufficient to give "Falstaff'" a temporary success. Its day, however, has yet to come. Just at present it seems impossible, with a public spoilt for pure musical comedy by the vogue for operas of a sensational and spectacular kind. Besides, one wants another Maurel, which calls to mind the fact that it is not only composers who may be harmed by public adulation. The greatest difficulty here lies in preventing the interpretative outlook from becoming cramped, owing to the insistent popular demand for constant repetition of the same performances.

In so far as the popular opinion never fails to recognize personality in the interpretative artist or qualities of sheer effectiveness and emotion in the creative, it is to be trusted, but the feelings which prompt such recognition are too primitive, so one might say, to make the judgments sound artistically. The musical art is a complex thing, and one cannot get away from the fact that there are certain qualities which make works endure and set up, as it were, a standard by which everything finally must be judged. When the characteristics of a composer's style are such as were those of Wagner, the appreciation can come first and the reasoning why afterwards. On the other hand, we may not be able to discover at first why it is that a new and strange voice attracts or repels, and, for example, may easily mistake emotion for sensuous excitement or the reverse, with the resulting differences of opinion which will always present so interesting a problem to the onlooker.

Concerto in A minor for Pianoforte and Orchestra.

Ignace Jan Paderewski

(Born on November 6, 1860, at Kurilowka, in Podolia, a former province of Poland; now living at Morges, Switzerland.)

This concerto was composed in 1888. It was performed for the first time in that year by Mme. Essipoff. She played it at a Lamoureux concert in Paris on February 28, 1889.

The first performance in the United States was at a concert of the

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List of Works performed at these Concerts during the Season of 1913-1914

D'ALBERT		
"Hymn to Venus"	Mme. VAN ENDERT,	February 17
BEETHOVEN		
Symphony in F major, No. 6, "Pastoral," Op. 68		December 2
Concerto for Pianoforte, in E-flat, Op. 73	Mme. CARRENO,	January 6
BRAHMS		
"Tragic" Overture, Op. 81		January 6
DUKAS		
Scherzo, "The Sorcerer's Apprentice"		March 17
DVOŘÁK		
Dramatic Overture, "Husitska," Op. 67		November 4
FRANCK		
Symphonic Poem, "Les Aeolides"		November 4
GLAZOUNOFF		
Symphony in B-flat, No. 5, Op. 55		November 4
HUMPERDINCK		
"Es schaukeln die Winde"	Mme. VAN ENDERT,	February 17
LISZT		
"Hungaria," Symphonic Poem, No. 9		February 17
MENDELSSOHN		
Overture, "Sea-calm and Prosperous Voyage"		February 17
MOZART		
Symphony in E-flat (K. 543)		January 6
PADEREWSKI		
Concerto for Piano, in A minor, Op. 17	Mr. PADEREWSKI,	March 17
SCHUBERT		
Unfinished Symphony in B minor		February 17
SMETANA		
Overture, "The Sold Bride"		November 4
R. STRAUSS		
"Wiegenlied"	Mme. VAN ENDERT,	February 17
"Caecilie"	Mme. VAN ENDERT,	February 17
TSCHAIKOWSKY		
Symphony in F minor, No. 4		March 17
Concerto in D major, for Violin, Op. 35	Mr. KREISLER,	December 2
WAGNER		
Overture, "The Flying Dutchman"		January 6
"A Siegfried Idyl"		March 17
WEBER		
"Jubel" Overture		December 2
WOLF		
"Verborgenheit"	Mme. VAN ENDERT,	February 17

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Boston Symphony Orchestra in Boston, March 14, 1891, when Mme. Julia Rive-King was the pianist and Mr. Nikisch conducted.

William Foster Apthorp wrote the following analysis for the Programme Book of January 28, 1893:—

"The first movement (allegro, in A minor, 3-4) begins with an orchestral ritornello, in which the first and second themes are very briefly exposed. Soon the pianoforte enters with the first theme in a way not very usual in modern concertos, and which rather recalls a device employed by Beethoven in his E-flat concerto. Instead of taking up this theme in a brilliant fortissimo, as the orchestra did at first, the pianoforte takes it up piano in an entirely different mood, and carries it out with a good deal of added embroidery, leading to a short climax, when the orchestra bursts forth with it once more in jubilant fortissimo. This leads to the second theme, which the wooden wind instruments sing against ornamental arpeggi on the pianoforte, until at last the solo instrument takes hold of it itself in working-out fashion. Soon a third, more cantabile theme appears in the pianoforte alone in A major. From this point the working-out grows more and more elaborate. The movement is written in a very free modification of the sonata form, to which the frequent appearances of the first theme in the orchestral tuttis impart something of a rondo character.

"The second movement (andante, in C major, 2-4) is a most graceful romanza, in which the pianoforte alternates with the orchestra in playing the lovely melody, and then gives itself up more and more to weaving ornamental passages around the almost purely orchestral development of the theme.

"The third movement (allegro molto vivace, in A major, 2-4) is a brilliant rondo, the principal theme of which has a markedly Slavic accent. In strong contrast to this piquant, rollicking theme is a stately, almost hymnlike second theme, first announced in F-sharp major by the wind instruments, and again with still more pomp by the pianoforte and wind in A major towards the close of the movement.

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This second theme, however, plays but a small part in the working-out, which runs almost constantly on characteristic fragments of the first theme.

"It is worthy of note throughout this concerto how largely ornamental the pianoforte part is. Although the work was written by a pianist, by far the greater part of its musical structure and development is confided to the orchestra, and comparatively little to the pianoforte. By this is not meant that the pianoforte is not almost constantly doing something, but that the bulk of what it does is more in the way of ornamental passage-work than anything else. In this the composer has followed the lead of Liszt rather than that of Chopin and the older concerto writers. But his manner of treating the pianoforte is eminently that of a pianist. He invariably gives it that to do which it can do best, and generally that which it alone can do. It is especially noteworthy how he has kept clear of one marked tendency of modern concerto writers—and one which Liszt himself evinced on more than one occasion—to try to make the pianoforte vie with the orchestra in doing things which the latter can do far better and more easily than it can. There is hardly an instance in the whole concerto of the pianoforte's trying to do anything in the same spirit and in the same way that the orchestra does."

The orchestral part of the concerto is scored for two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

***

Mr. Paderewski studied at the Musical Institute, Warsaw (1872–78), the piano under Janotha, harmony under Roguski. In 1876 and 1877 he gave concerts in Poland and Russia, and from 1879 to 1881 he taught at the Warsaw school. In 1883 he went to Berlin, where he studied composition with Kiel and Urban, and in 1884 he went to Vienna to take pianoforte lessons of Leschetitzki. He taught for a while at the Strassburg Conservatory, and then returned to Vienna. In 1887 he began his career as a virtuoso; he played in Vienna and Paris, and gave his first concert in London on May 9, 1890. His career after this is known to all.

The list of his compositions includes an opera, "Manru" (produced

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at Dresden, May 29, 1901; performed for the first time in America at the Metropolitan Opera House, New York, February 14, 1902; performed for the first time in Boston at the Boston Theatre, March 15, 1902);* a Concerto for pianoforte and orchestra, Op. 17; a "Polish Fantasia" for pianoforte and orchestra, Op. 19; Violin Sonata, Op. 13; pianoforte pieces and songs. Among his latest compositions are a Symphony in B minor, Op. 24, composed 1904–08 and performed for the first time at a concert of the Boston Symphony Orchestra in Boston, February 13, 1909, Mr. Fiedler conductor; a pianoforte sonata, Op. 21; and a set of Variations and Fugue for pianoforte, Op. 23. The latter work was performed for the first time in this country by Mr. Sigismund Stojowski, a pupil of Mr. Paderewski, January 23, 1907, in New York.

Biographies of Mr. Paderewski have been written by Mr. Henry T. Finck, "Paderewski and his Art" (New York, 1895), Dr. Alfred Nossig, "I. J. Paderewski" (Leipsic, *s. d.*), though this book is an "appreciation" rather than a biography; and by Edward A. Baughan (London and New York, 1908).

*The cast was as follows: Manru, Mr. Von Bandrowski; Ulana, Mme. Sembrich; Hedwig, Mme. Homer; Asa, Mme. Scheff; Urok, Mr. Bispham; Oros, Mr. Muehlmann; Jagu, Mr. Blass. Walter Damrosch conducted.

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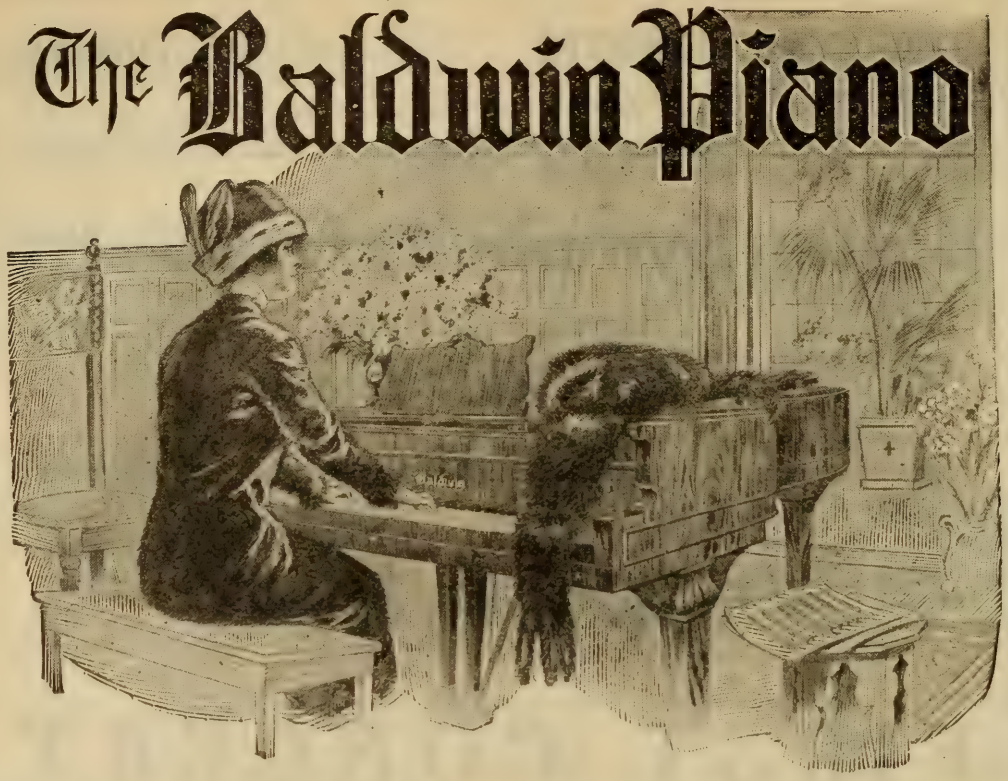

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Urack, O.
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Agnesy, K.
Jaeger, A.
Seydel, T.
Huber, E.
Ludwig, O.
Schurig, R.

Flutes.

Maquarre, A.
Brooke, A.
Battles, A.
Chevrot, A.

Oboes.

Longy, G.
Lenom, C.
Fossé, P.

Clarinets.

Grisez, G.
Mimart, P.
Vannini, A.

Bassoons.

Sadony, P.
Mueller, E.
Fuhrmann, M.

English Horn.

Mueller, F.

Bass Clarinet.

Stumpf, K.

Contra-Bassoon.

Mosbach, J.

Horns.

Wendler, G.
Lorbeer, H.
Hain, F.
Resch, A.

Horns.

Jaenicke, B.
Miersch, E.
Hess, M.
Hübner, E.

Trumpets.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

Trombones.

Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

Tuba.

Mattersteig, P.

Harp.

Holy, A.

Tympani.

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Percussion.

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Boston Symphony Orchestra

Thirty-third Season, 1913–1914

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WEDNESDAY EVENING, NOVEMBER 5

Owing to the Illness of

MISS FARRAR

A Change In Programme Has Become Necessary.

The Programme for Tonight's Concert will read:

GLAZOUNOFF, SYMPHONY in B flat major, No. 5.
BRAHMS, TRAGIC OVERTURE.
HANDEL, CONCERTO for Two Wind Choirs.
WAGNER, OVERTURE, Flying Dutchman.
LISZT, "Les Preludes."

Wagner . . . . . Three Poems { *a.* Im Treibhaus; *b.* Träume; *c.* Schmerzen }

Liszt . Symphonic Poem, No. 3, "The Preludes" (after Lamartine)

SOLOIST

Miss GERALDINE FARRAR

Metropolitan Opera House, New York

There will be an intermission of ten minutes after the symphony

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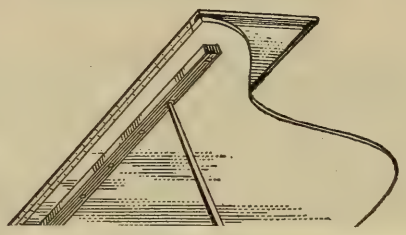

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Dr. KARL MUCK, Conductor

FIRST CONCERT

WEDNESDAY EVENING, NOVEMBER 5

AT 8.15

PROGRAMME

Glazounoff . . . . . Symphony in B-flat major, No. 5, Op. 55

I. Moderato maestoso; Allegro.
II. Scherzo: Moderato; Pochissimo meno mosso.
III. Andante.
IV. Allegro maestoso.

Mozart . . . Recitative, "Temerari," and Aria, "Come scoglio," from "Così fan tutte," Act I., No. 14

Handel . Concerto in F major for strings and two wind orchestras (edition of Gustav F. Kogel)

I. Pomposo.
II. Allegro.
III. A tempo ordinario.
IV. Largo.
V. Allegro.

Wagner . . . . . Three Poems
- *a.* Im Treibhaus
- *b.* Träume
- *c.* Schmerzen

Liszt . Symphonic Poem, No. 3, "The Preludes" (after Lamartine)

SOLOIST

Miss GERALDINE FARRAR

Metropolitan Opera House, New York

There will be an intermission of ten minutes after the symphony

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Symphony in B-flat major, No. 5, Op. 55. Alexander Glazounoff

(Born at St. Petersburg, August 10, 1865; now living there.)

Glazounoff's fifth symphony was composed at St. Petersburg in 1895. It was published in 1896. It was performed for the first time in March, 1896, at one of the concerts of the New Russian School, organized by the publisher Belaïeff in St. Petersburg. The scherzo was then repeated in response to compelling applause. The first performance of the symphony in the United States was at a concert of the Philharmonic Society of New York, Anton Seidl conductor, March 5, 1898. The first performance in Boston was at a concert of the Boston Symphony Orchestra, November 24, 1906, Dr. Muck conductor.

The symphony, dedicated to Serge Tanéïeff,* is scored for three

* Serge Tanéïeff was born in the government Vladimir, Russia, November 25, 1856. He is now living at Moscow. He studied the pianoforte with Nicholas Rubinstein and composition with Tschaikowsky at the Moscow Conservatory, of which he was afterward for some time (1885–89) the director, and was also teacher of theory in the school, a position that he still holds, or, at least, did hold a short time ago. (The Russian music schools have seen troublous times during the last year and a half, and resignations and dismissals have been frequent.) Tanéïeff made his first appearance as a pianist at Moscow in January, 1875, when he played Brahms's Concerto in D minor, and was loudly praised by critics and the general public, although the concerto was dismissed as an "unthankful" work. Tschaikowsky, as critic, wrote a glowing eulogy of the performance. It had been said, and without contradiction until the appearance of Modest Tschaikowsky's Life of his brother, that Tanéïeff was the first to play Peter's Concerto in B-flat minor in Russia. But the first performance in Russia was at St. Petersburg, November 1, 1875, when Kross was the pianist. Tanéïeff was the first to play the concerto at Moscow, November 12 of the same year, and he was the first to play Tschaikowsky's Concerto in C minor, Pianoforte Fantasia, Trio in A minor, and the posthumous Concerto in E-flat major. Tanéïeff spent some months at Paris, 1876–77. On his return he joined the faculty of the Moscow Conservatory. That Tschaikowsky admired Tanéïeff's talent, and was fond of him as a man, is shown by the correspondence published in Modest Tschaikowsky s Life. Tanéïeff has composed a symphony (played here at a Symphony concert, November 23, 1902); an opera, "The Oresteia" (1895); a concert overture "The Oresteia" (played here at a Symphony concert, February 14, 1903); a cantata, "Johannes Damascenus"; a half-dozen quartets (the one in B-flat minor, Op. 4, was performed here at a Symphony Quartet concert, November 27, 1905), choruses. One of his part songs, "Sunrise, has been sung here two or three times.

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flutes (one interchangeable with piccolo), two oboes, three clarinets, one bass clarinet, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, bass drum, triangle, cymbals, little bells, harp, and strings.

I. Moderato maestoso, B-flat, 4-4. In this introductory section the sturdy chief theme of the allegro which follows is hinted at forcibly, and it is given to clarinets, bassoons, horns, tuba, and lower strings. There is preluding. The Allegro is in 2-2 and then 3-4. The first theme, which has been likened to the Sword motive in the "Ring," is announced by bassoon and violoncellos, while clarinets sustain. It is then given to oboe and first violins, and at last is sounded by the whole orchestra. The second and suave theme is sung by flute and clarinet against wood-wind chords, with harp arpeggios and strings *pizz.* This theme is developed to a mighty fortissimo. The use of these themes is easily discernible. There is a stirring coda.

II. Scherzo, moderato, G minor, 2-4. After a few measures of sportive preluding the first theme is given to flutes, oboe, clarinet. The second theme, of a little more decided character, is announced by flutes, clarinets, and violins. Pochissimo meno mosso. The flutes have a fresh theme, which, undergoing changes and appearing in various tonalities, is expressed finally by the full orchestra.

III. Andante, E-flat, 6-8. The movement is in the nature of a Romance. The chief and expressive theme has been likened to the opening measures of Radamès' famous air, "Celeste Aïda." Heavy chords for the brass change the mood. There is a cantilena for violins and violoncellos. After preluding on the dominant there is a return of the leading motive.

IV. Allegro maestoso, B-flat, 2-2. The movement begins at once, forte, with a martial theme (full orchestra). The other important themes used in this turbulent movement are a heavy motive, announced by bassoons, tuba, and lower strings, and, *animato,* one announced by clarinets, bassoons, violas, violoncellos, while double-classes and kettledrums maintain a pedal-point.

***

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Alexander Constantinovitch Glazounoff is the son of a rich publisher and bookseller of St. Petersburg, whose grandfather established the firm in 1782. Alexander was in the "Real" school until his eighteenth year, and he then attended lectures at the University of St. Petersburg as a "voluntary," or non-attached, student. He has devoted himself wholly to music. When he was nine years old, he began to take pianoforte lessons with Elenovsky, a pupil of Felix Dreyschock and a pianist of talent, and it is to him that Glazounoff owed a certain swiftness in performance, the habit of reading at sight, and the rudimentary ideas of harmony. Encouraged by his teacher, Glazounoff ventured to compose, and in 1879 Balakireff advised him to continue his general studies and at the same time ground himself in classical music. A year later Balakireff recommended him to study privately with Rimsky-Korsakoff. Glazounoff studied composition and theory with Rimsky-Korsakoff for nearly two years. He himself has said: "We had a great deal of music at home, and everything we played remained fixed in my memory, so that, if I waked in the night, I could reconstruct even in the slightest details all I had heard earlier in the evening."

Following the advice of his teacher, he decided to write a symphony. It was finished in 1881, and performed for the first time with great success, at St. Petersburg, March 29, 1882, at one of the concerts conducted by Balakireff. Later this symphony (in E major) was reorchestrated by the composer four times, and it finally appeared as Op. 5. To the same epoch belong his first string quartet (Op. 1); the suite for piano (Op. 2); two overtures on Greek themes (Op. 3,* 6); his first serenade (Op. 7); and several compositions which were planned then, but elaborated later. In 1884 Glazounoff journeyed in foreign lands. He took part at Weimar in the festival of the Allgemeiner Deutscher Musik-Verein, when his first symphony was performed under the direction of Müller-Hartung. There he met Franz Liszt, who received him most cordially. In 1889 Glazounoff conducted (June 22) at Paris in the concerts of the Trocadéro, which were organ-

* This overture was performed at a concert of the Russian Musical Society, led by Anton Rubinstein, the leader of the faction opposed to Balakireff and the other members of the "Cabinet."

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ized by the music publisher, Belaïeff, his second symphony and the symphonic poem, "Stenka Razine," written in memory of Borodin.

In 1891 the following cablegram, dated St. Petersburg, October 8, was published in the newspapers of Boston:—

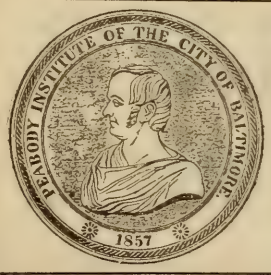
"A profound sensation was created here to-day. A young woman from Moscow was arrested, charged with being a Nihilist. She confessed, and admitted that she had left a trunk at the house of a well-known composer, Glazounoff, in which was a revolutionary proclamation. The police proceeded to Glazounoff's house and found the trunk. Glazounoff protested his innocence, declaring that he was utterly ignorant of the contents of the trunk. He was nevertheless compelled to deposit as bail fifteen thousand roubles, in order to avoid arrest pending inquiries to be made in the case."

Glazounoff suffered only temporary inconvenience. He was not imprisoned in the fortress of Saint Peter and Saint Paul, nor was he sent to Siberia; and later he wrote a cantata for the coronation of the present Tsar.

In 1897 Glazounoff visited London, and conducted his fourth symphony at a concert of the Philharmonic Society on July 1. (His fifth symphony had been produced in London at a Queen's Hall symphony concert led by Mr. H. J. Wood, January 30* of the same year, and it was performed again at a concert of the Royal College of Music, July 23 of that year, to the disgust of certain hide-bound conservatives. Thus a writer for the *Musical Times* said: "We have now heard M. Glazounoff's symphony twice, and we do not hesitate to protest against a work with such an ugly movement as the Finale being taught at one of our chief music schools. We confess to having twice suffered agonies in listening to this outrageous cacophony, and we are not thin-skinned. The champions of 'nationalism' will tell us that this is the best movement in the work, because it is the most Russian and 'so characteristic'; they may even assure us that we do not require beauty in music. We shall continue to hold exactly opposite views. If *they* find beauty here, it must be of the kind which some people see in the abnormally developed biceps of the professionally strong man. If we are wrong, if this is the coming art, and our protests avail no more than did those of previous generations against the new arts of *their* times, we shall be happy to take off our hat to M. Glazounoff with a *Morituri, te salutant*, and stoically retire to await what we shall consider the doom of the beautiful in music, even as Wotan, the god, awaited the *Götterdämmerung*."

In 1899 Glazounoff was appointed professor of orchestration at the

* Mrs. Newmarch, in her article "Glazounoff," in Grove's Dictionary (revised version), gives January 28 as the date; but see "The Year's Music," by A. C. R. Carter (London, 1898), and the *Musical Times* (London) of August, 1897.



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St. Petersburg Conservatory. In March, 1905, he, Liadoff, and other leading teachers at this institution espoused the cause of Rimsky-Korsakoff, who was ejected from the Conservatory for his sympathy with the students in political troubles, and they resigned their positions. Some m nths later he resigned his directorship of the Russian Musical Society. He, Rimsky-Korsakoff, and Liadoff were the conductors of the Russian Symphony Concerts* at St. Petersburg.

Glazounoff's chief works, all published by Belaïeff, are eight symphonies; a Suite caractéristique (Op. 9); several fantasias and symphonic poems, such as "Stenka Razine" (Op. 13), "The Forest" (Op. 19), "The Sea" (Op. 28), "The Kremlin" (Op. 30), "Spring" (Op. 34); orchestral suite, Op. 79, "Aus dem Mittelalter"; concert overtures; "A Slav Festival" (a symphonic sketch based on the finale of

* For about a dozen years the concerts were given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera Orchestra; but the audiences were extremely small. An enthusiastic band of two hundred or more was faithful in attendance and subscription. Many important works were produced at these concerts, and various answers given to the stranger that wondered at the small attendance. The programmes were confined chiefly to orchestral compositions, and, when—I quote from "A. G.'s" letter to the *Signale* (Leipsic), January 2, 1901—a new pianoforte concerto or vocal composition was introduced, "the pianist or singer is not a celebrity, but a plain, ordinary mortal." This practice of selection was of course repugnant to the general public. "A. G." adds: "The conductors are distinguished musicians, celebrated theorists, delightful gentlemen,—everything but capable conductors; Rimsky-Korsakoff and Glazounoff, who are acknowledged masters of instrumentation, kill their own brilliant works when they put down the pen and take up the stick. Probably the partisan spirit shown in the programmes contributes largely to the failure of the concerts, which are named 'Russian,' but are only the amusement of a fraction of Russian composers, members of the 'Musical Left,' or the 'Young Russian School.' Rubinstein's name never appears on these programmes, Tschaikowsky's name is seldom seen, and many modern Russians are neglected. Pieces by Rimsky-Korsakoff, Glazounoff, Liapunoff, Liadoff, Cui, and others are performed for the first time at these concerts, and awaken general interest; but the public at large does not like politics or musical factions in the concert-hall, and it waits until the works are performed elsewhere. Yet the sincerity, enthusiasm, devotion, of this band of composers and their admirers, are admired throughout Russia." (Rimsky-Korsakoff died after this was written. He died June 21, 1908.)

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a string quartet, Op. 26); five string quartets, a string quintet; two waltzes for orchestra; cantatas, pianoforte pieces, and a few songs.

He is said to find in the ballet the fullest and freest form of musical expression,—not the ballet as it is known in this country, awkward, dull, or the "labored intrepidity of indecorum," but the grand ballet; and he has written pieces of this kind for the St. Petersburg stage: "Raymonda," Op. 57; "Ruses d'Amour," Op. 61; "The Seasons," Op. 67; "The Temptation of Damis" (1900). The latest publications of his works as advertised are: Sonata in B-flat minor, for the pianoforte, Op. 74 (1901); Sonata in E, Op. 75; Variations for pianoforte, Op. 72; Sonata in E minor, for pianoforte, Op. 75 (1902); March on a Russian Theme, for orchestra, Op. 76; Symphony No. 7, in F, Op. 77 (1903); Ballade for orchestra, Op. 78 (1903); "Moyen Âge," suite for orchestra, Op. 79 (1903); "Scène dansante," for orchestra, Op. 81; Violin Concerto, Op. 82 (1905); Symphony No. 8, E-flat, Op. 83; "Chant du Destin," dramatic overture for orchestra, Op. 84; two preludes for orchestra: No. 1 in memory of Wladimir Stassoff; No. 2 in memory of Rimsky-Korsakoff, Op. 85; Fantaisie finnoise for orchestra, Op. 88; Introduction et la Danse de Salomée d'après le drame "Salomée de Oscar Wilde," for orchestra, Op. 90; Cortège Solennel performed at the twenty-fifth anniversary of the Russian Symphony Concerts, November 23, 1909, Op. 91; Concerto for Pianoforte with orchestra, Op. 92. He has completed works left behind by Borodin—the opera, "Prince Igor," and the Third Symphony—and others; he has orchestrated works by colleagues; and with Rimsky-Korsakoff he edited a new edition of Glinka's compositions.

At first Glazounoff was given to fantastic and imaginative music. His suites and tone-poems told of carnivals, funerals, the voluptuous East, the forest with wood sprites, water nymphs, and will-of-the-wisps, the ocean, the Kremlin of Moscow with all its holy and dramatic associations. "Stenka Razine" is built on three themes: the first is the melancholy song of the barge-men of the Volga; the second theme, short, savage, bizarre, typifies the hero who gives his name to the piece; and the third, a seductive melody, pictures in tones the captive Persian princess. The chant of the barge-men is that which

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vitalizes the orchestral piece. It is forever appearing, transformed in a thousand ways. The river is personified. It is alive, enormous. One is reminded of Gogol's description of another Russian stream: "Marvellous is this river in peaceful weather, when it rolls at ease through forests and between mountains. You look at it, and you do not know whether it moves or not, such is its majesty. You would say that it were a road of blue ice, immeasurable, endless, sinuously making its way through verdure. What a delight for the broiling sun to cool his rays in the freshness of clear water, and for the trees on the bank to admire themselves in that looking-glass, the giant that he is! There is not a river like unto this one in the world."

Recitative, "Temerari," and Aria, "Come scoglio," from "Così fan tutte," Act I., No. 14 . . . Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Così fan tutte, osia La scuola degli amanti" ("All Women do so; or, The School for Lovers"), opera in two acts, text by Lorenzo da Ponte, music by Mozart, was performed for the first time at Vienna, January 26, 1790. Ferrando and Guglielmo make a wager with Don Alfonso that all women are not coquettish. Their sweethearts, Fiordiligi and Dorabella, are true. The lovers return from a feigned voyage, and, disguised as Albanians, make hot love to their sweethearts to put them to the test.

This recitative and air are sung by Fiordiligi. The part was first taken by Francesca Gabrielli, sometimes called La Gabriellina, better known as La Ferrarese to distinguish her from Catterina Gabrielli,

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of Rome. Francesca was born at Ferrara, and was a pupil of Sacchini at Venice. In 1770 she was ranked in the first class of operatic singers. She appeared in London in 1785, and died at Venice in 1795. There is an amusing account of her in Da Ponte's Memoirs.

The accompaniment of this air is scored for two oboes, two clarinets, two bassoons, two trumpets, and the usual strings.

Recitative.

Temarari, sortite fuori di questo loco! e non profani l' alito infausto degli infami detti nostro cor, nostro orecchio, e nostri affetti! Invan per voi, per gli altri invan si cerca le nostr' alme sedur: l' intatta fede che per noi già si diede ai cari amanti saprem loro serbar infino a morte, a dispetto del mondo e della sorte.

Aria. B-flat major, Andante maestoso, 4-4.

Come scoglio immoto resta
Contra i venti e la tempesta,

Allegro.

Così ognor quest' alma è forte nella fede, e nell' amor.
Con noi nacque quella face, che ci piace e ci consola,
E potrà la morte sola, far che cangi affetto il cor.
Come scoglio, etc.

(Più Allegro.)

Rispettate, anime grate,
Questo esempio di costanza,
E una barbara speranza
Non vi renda audaci ancor.

The following is a paraphrase in English:—

Rash ones, withdraw and disappear at once! Profane no longer with poisonous breath of wanton tongue our heart, our ears, our mind! In vain do you seek through your art to deceive and corrupt the heart. Spotless fidelity, maintained and guarded, shall, in spite of every state, sustain the union of lovers till death; nothing shall sunder it.

Firm as a rock in storm and tempest, unshaken and unwavering is my heart; immovable, it holds ever true to the loved one. True love, this light bursts forth for us to charm and comfort; death alone can change our love and heart.

Firm as a rock, etc.

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Concerto in F major for Strings and Two Wind Orchestras.

George Frideric Handel

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

The present arrangement of movements from Handel's concerto is by Gustav Friedrich Kogel.* It was performed for the first time in Boston, December 28, 1907, Dr. Muck conductor.

Little is known about the history of the original work. It is composed for two bands of two oboes, two horns, bassoons, and for strings. The date of composition is not known. Handel hardly ever dated a manuscript. Chrysander thinks the concerto belongs to Handel's later period, and that it was written between 1740 and 1750. It was published for the first time in the edition of the German Handel Society, 1886. We do not know where or when the work was first performed, or whether it were performed while Handel was alive, though there is every probability that it was.

W. S. Rockstro, in his Life of Handel (1883), gave the following account of the concerto:—

"The volume in the Royal Collection labelled 'Sketches,' which contains the disputed *Magnificat* and the two unpublished versions of 'How beautiful,' contains, also, a long and extremely elaborate composition, which has never yet been brought before the public. M. Schoelcher was evidently aware of the existence of the manuscript; for, at page 139 of his Life of Handel, he quotes it as a proof that certain

* Kogel was born January 16, 1849, at Leipsic. He studied at the Conservatory of that city (1863–67), lived some years in Alsace as a music teacher, returned home when the war broke out, worked for the firm of Peters, the music publisher, and in 1874 began his career as a conductor. He conducted in the theatres of Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipsic (1883–86), was conductor of the Philharmonic Orchestra Berlin, in 1887, and in 1891 he became conductor of the Museum Concerts at Frankfort-on-the-Main. In 1903 he was removed, to make a place for Sigismund von Hausegger. He has edited editions of operas and orchestral works, among the latter two concertos of Handel He conducted on December 4, 5, 18, 19, 1903, and on November 11 and 12, 1904, concerts of the Philharmonic Society of New York in Carnegie Hall.

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portions of 'the Messiah' were more fully accompanied than the world has generally supposed.* . . . The manuscript, filling eighty-four pages of paper, exactly similar in size, texture, and water-mark to that used for the *Magnificat*, resembles that work so closely in the character of its handwriting that there can be no doubt that it was produced at very nearly the same period; that is to say, between the years 1737 and 1740. It consists of nine distinct movements . . . the first is a stately *pomposo*. The second introduces the descending passage of semiquavers which forms so prominent a feature in the Hailstone Chorus. The subject of the third begins like that of 'Lift up your heads.' The ninth breaks off at the end of the second bar, and the remaining pages are missing; but the loss is less deplorable than might have been supposed, for the seventh, eighth, and ninth movements are reproduced in a complete though modified form in an organ concerto published by Arnold in 1797."

Kogel has taken five of the movements. The first, Pomposo, F major, 4-4,—"Mr. George Frideric Handel is by far the most superb personage one meets in the history of music,"—is in the conventional form of what is known as the Lully overture. "The form of the overture of Lulli's time consisted of a slow Introduction, generally repeated, and followed by an Allegro in the fugued style; and occasionally included a movement in one of the many dance-forms of the period, sometimes two pieces of this description." (The French overture—the Lully—began with a slow introductory movement; the Italian overture, with a quick movement.) The second movement follows, Allegro, F major, 3-4. The third, A tempo ordinario, F major, 4-4, is the sixth of the original. The fourth is the fourth of the original, Largo, D minor, 12-8, with violin solo.† It partakes of the nature of a Siciliano.‡ The final movement is the eighth of the original, Allegro, F major, 12-8.

The original is full of Handelian mannerisms, and students of the organ concertos will here and there recognize familiar passages. The instrumentation is often of an antiphonal character; the different wind-choirs answer the strings and *vice versa*. In his method of dividing

* Rockstro refers to this remark of Schoelcher: "The volume of MS. (which has been entitled *Sketches*) contains a piece of instrumentation which evidently applies to the chorus 'Lift up your gates'" (*sic*). And then Schoelcher gives the instrumentation of this concerto.—P. H.

† At the concert on December 28, 1907, all the violins played.

‡ The Siciliana, or Siciliano, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells: those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks round the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together. It has also been described as a sort of passe-pied danced to a lively measure of 6-8. A dancing master, Gawlikoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "Music Lexicon" (Leipsic, 1732), classed Siciliana as a Canzonetta: "The Sicilian Canzonetten are after the manner of a gigue, 12-8 or 6-8."

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the orchestra into separate and distinct families Handel anticipated in a measure the processes of modern masters of instrumentation.

It is the fashion in these days to forget the age in which he lived and to speak knowingly of the thinness of his scores. Handel employed two widely differing styles,—one for opera, the other for oratorio. In his concertos he usually treated the instruments as he treated his choruses. When he wrote for opera, his instrumentation was more varied and lighter; yet he has been accused of having abused the orchestral resources, and he was reproached for stunning the ear, as after him were Rossini, Berlioz, Verdi, Wagner.

***

The oboe of Handel in quality and tone was not the oboe of to-day. The gradual improvements made in its mechanism took away little by little the characteristic tone. As Lavoix says: "The sonority of the oboe may be compared to the delicate tints that are changed by daylight. The least modification in the boring or in the length of the instrument deprives it of its touching accents of gentle melancholy which are so valuable in orchestral coloring. Now that its purity of intonation is irreproachable, the whole endeavor of makers is to find again the ancient tone-color."

***

Handel in his day and generation was an experimenter in the art of instrumentation, and certain of his innovations in the combinations of instruments are of much interest. He had at his disposal the violins, first, second, and sometimes third; violas, the violetta marina,* the viola da gamba, the violoncello, the double-bass; the lute, the theorbo,†

* There is still some doubt as to the precise character of this instrument. It is supposed by some that the name was applied to the viola d' amore. Others say it was a stringed instrument similar in tone to the viola d' amore and also called "violetta piccola"; but there are again some who insist that the violetta piccola was the soprano or *dessus* of the viola da gamba family with a compass from A on the first space of the bass staff to the A on the second space of the treble. (See Mahillon's "Catalogue descriptif et analytique du Musée Instrumental du Conservatoire Royal de Musique de Bruxelles," second edition, vol. i. p. 317; Ghent, 1893.) The air given to the violetta marina by Handel in "Orlando" (composed in 1732) is for an instrument of four strings, and it is sustained only by "violoncelli pizzicati." Schoelcher gives a rambling disquisition of the instrument,—what it might have been and what it probably was not,—and quotes an advertisement of a concert in the *Daily Journal* of London, 1732: "Signor Castrucci will play a concerto of his own, on a beautiful new instrument called the *viola marina*." This Pietro Castrucci, a pupil of Corelli, was born at Rome in 1689; he died at London in 1769. In 1715 he went to London to be concert-master of Handel's opera orchestra. Riemann says that Castrucci not only introduced, but invented the instrument. Castrucci was the original, they say, of Hogarth's "The Enraged Musician." Sala says in his "William Hogarth": "The 'Enraged Musician' is stated to be a portrait of Handel. There is nothing to prove the assertion. His countenance does not at all resemble that of the immortal composer of the 'Messiah.'" Castrucci gave a concert in 1732, and he announced "particularly a solo, in which he engages himself to execute twenty-four notes with one bow." He died poor and forgotten.

† The theorbo was introduced at the beginning of the seventeenth century to complete the family of lutes. It was invented at Rome by Bardella, and for some years it was not known outside of Italy. It finally passed into Germany, then into France. Praetorius described it as called by the Romans a chittarone, a bass lute with twelve or sixteen strings. "The Romans at first put six pairs of strings to it, then the Paduans added two pairs, and there were still further additions. Padua, however, has the reputation for making the theorbos." The instrument has been described as having two necks, to the longest of which the bass strings were attached. "The strings were usually single in the theorbo, and, when double or tuned in octaves or unison with the bass or treble notes, the instrument was called the archlute, or chittarone." Sir John Hawkins says ingeniously that a Neapolitan invented the theorbo and called it "tiorba," from its resemblance to an instrument used for pounding perfumes. There is another story that the inventor, Tiorba, an Italian, gave the instrument its name. Johannes Kapsberger, who died about 1630, was a skilled player of the theorbo, and he wrote much music in tablature for it. There is a part for the instrument in a set of Corelli's sonatas. Henri Grénerin wrote a "Livre de Théorbe," a theorbo school, and dedicated it to Lully.

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and the harp; trumpets, horns, trombones, the old cornet (a large and coarse reed wind instrument); three varieties of the flute, oboes, bassoons, double-bassoons, and the drum family; clavecin and organ. He did not disdain the carillon, and it is recorded that he sighed for a cannon.

Let us look at some of Handel's orchestral combinations. (I am here indebted to Henri Lacroix's "Histoire de l'Instrumentation.") In "Il Penseroso ed il Moderato" two 'cellos are wedded to two bassoons. Sometimes the violin parts, by the way, were considered as extremely difficult, as in the sonata which serves for an overture to "Trionfo del Tiempo" (1708). (It should be remembered that in Italy the first violin of Handel was Corelli.) Handel used archlutes and theorbos from "Resurrezione" (1708) to "Saul" (1738), but he gave them no important part: they were joined in the mass that composed the basso continuo. The harp is in "Julius Cæsar," in the Concerto Grosso VI., and in "Saul," where an air of David is accompanied by harp, theorbo, violins, and basses in pizzicato.

Handel did not use the trombones as much as Bach did, but he favored the horn in his second period, and in "Julius Cæsar" wrote parts for four horns. His earliest use of this instrument in Italian and English operas was in 1720 in "Rhadamisto."

I have already spoken of his use of trumpets and oboes. "M. Schoelcher has censured him for accompanying with the oboe the martial air of Roderigo, 'Già grida la tromba.' According to tradition, and even in accordance with the text, the trumpet should have expressed the thought of the librettist, but in using the oboe Handel did not stray as far from the traditions as has been supposed. The oboe was both a warlike and a pastoral instrument; its acrid and piercing sonority fitted it for military music; the old bands of France, England, and Germany were composed almost exclusively of oboes and Lully's March of Musketeers is composed for those instruments. Handel also used the oboe with trumpets and bassoons for his orchestral pieces played outdoors, and only by means of recent inventions has the oboe been almost driven from military bands, where modern

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brass instruments would have crushed it." In "Friede Freude" Handel wrote parts for four oboes.

Except in the accompaniment of the voice, Handel's bassoon played usually a modest part: it was either in the basso continuo or it served as bass to oboes and flutes. Handel's double-bassoon is first found in the "Coronation Anthem" (1727). There was then no example of this instrument in England, and a manufacturer, Stanesby, supplied Handel. The flute was favored, and Handel wrote graceful arabesques for it. The drums, as a rule, doubled the bass for the trumpets, but they have a more important and effective part in a chorus in "Joshua." It is said that he used side-drums in "Joshua" and "Giustino," but they are not indicated in the score of the former. Handel had two clavecins in his orchestra. He used the keyed carillon in "Saul."

Let us speak a few words about Handel's blending of timbres. In the "Resurrezione" he put aside for a time first violins and violas, and used two flutes, two bassoons, two trumpets, violas da gamba, theorbo, archlute, and 'cello. Sometimes he used only a small choir of oboes to gain an effect. He enjoyed antiphonal effects,—trumpets with trombones in dialogue with the orchestra and responding to a lamenting oboe; or fanfares of trumpets interrupting violins in accompaniment

He was fond of varying the instrumentation in the accompaniment of the voice. I have mentioned the instrumentation for an air in "Orlando." In "Rinaldo" four trumpets and kettledrums are used for a tenor. In the second act of "Athalie" a 'cello solo counterpoints the air of a tenor, while the harmony is given to double-bass, clavecin, and archlute. An air of counter-tenor in "Parthenope" (1730) is accompanied by two horns, two oboes, two violins, violetta, and bass. "It is not rare, especially in the sacred works, to find an accompaniment specially designed for certain rôles; thus in the 'Resurrezione' John has his own peculiar orchestra—a flute, a viola, and a theorbo."

When Handel accompanied his oratorio choruses, he felt that the orchestra should be more severe: his first thought was majestic weight and impressive sonority. For this reason Quanz complained of the insupportable force of Handel's instrumentation; hence the carica-

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turists and satirists of Handel's time alluded to his noisy offences. Yet the hearers of that period were not unaccustomed to strange combinations of instruments. Schoelcher quotes from the *General Advertiser* of October 20, 1744: "At the Lincoln's Inn Theatre will be performed a serenata and an interlude called 'Love and Folly,' set to music by Mr. Gaillard. To be concluded with a new Concerto Grosso of twenty-four bassoons, accompanied by Signor Caporale on the violoncello, intermixed with Duettos by four double-bassoons, accompanied by a German flute; the whole blended with numbers of violins, hautboys, fifes, trombony's, French-horns, trumpets, drums, and kettledrums."

The tradition is that Handel used twelve first and twelve second violins; but we know from his manuscripts that he frequently added instruments, extras in the symphonies and the *tutti*.

Schoelcher's defence of Handel's "noisiness" is amusing: "He was beyond his century, but, like all men of even the boldest genius, he was subject to the influences which surrounded him. Boldness must be estimated relatively. He dared not make use of the big drum, from which Rossini has extracted such fine effects in his finales; and perhaps he did not refrain from doing so without manifesting some regret; for, with satirical exaggeration, he is accused of having one day exclaimed, 'Ah! why cannot I have a cannon?' The fastidious may, perhaps, object that Handel is outraged by supposing him capable of such a regret. But why so? The big drum requires to be used with great discernment; but it seems to be as useful as any other bass instrument. It is to the side-drum exactly what the bassoon is to the hautboy, the violoncello to the violin, and the double-bass to the violoncello. It has only become odious through the stupid abuse which has been made of it; but must we prosecute the trumpet because every showman blows it at a fair? Must we abolish the side-drums on account of Drum Quadrilles at the Surrey Gardens? If Burney is to be believed, Handel would have gone far beyond the big drum, for he speaks of a bassoon *sixteen feet high*, which was used in the orchestra in the commemoration of 1784, and which John Ashley attempted to play upon. 'This bassoon,' says he, 'was made with the approbation of Mr. Handel,' for John Frederick Lampe, the excellent bassoon player belonging to his company. It may be, however, that Burney, who, like all men of wit, was something of a wag, wished to amuse himself, at the expense of the credulous, with this wind instrument of sixteen feet in height; but it is certain that monster bassoons were made in August, 1739, and that Handel made use of them in

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January, 1740. The *London Daily Post* of the 6th of August, 1739, announces: 'This evening the usual concert at Marybone Gardens, to which will be added two grand or double bassoons, made by Mr. Stanesby, Junior, the greatness of whose sound surpasses that of any other bass instrument whatsoever; never performed with before.'* Six months afterwards, in the accompaniment to the air, 'Let the pealing organ,' of 'Allegro, Penseroso ed Moderato,' Handel wrote *bassons e basson grosso.* He deemed it impossible to increase the orchestra more than he did; but he carried it beyond all the dimensions to which it had attained up to his time. Pope makes allusion to this in the 'Dunciad,' when he compares him to

'Bold Briareus with a hundred hands.'

In the second edition of that satire, 'with the illustrations of Scriblerus,' the anonymous Scriblerus (who was no other than Pope himself, assisted by Warburton) comments upon this verse in a note: 'Mr. Handel had introduced a greater number of hands and more variety of instruments into the orchestra, and employed even drums and cannon to make a fuller chorus; which proved so much too manly for the fine gentlemen of his age that he was obliged to remove his musick into Ireland.' The cannon is probably a poetic license of Scriblerus."

THREE POEMS, "IM TREIBHAUS," "TRÄUME," AND "SCHMERZEN."
RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

These songs are Nos. 3, 5, 4, of a set entitled "Fünf Gedichte für eine Frauenstimme in Musik gesetz von Richard Wagner." The set includes "Der Engel," "Stehe still," "Im Treibhaus," "Schmerzen," "Träume." The words are by Mathilde Wesendonck (1828–1902). When she met Wagner in 1852, she was, in her own words, a blank page. The story of her connection with him is best told in "Richard Wagner

* But see Lacroix's mention of the double-bassoon used in the "Coronation Anthem" in 1727.

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to Mathilde Wesendonck," translated, with preface, etc., by W. A. Ellis (New York, 1905).

IM TREIBHAUS.

Hoch gewölbte Blätterkronen,
Baldachine von Smaragd,
Kinder ihr aus fernen Zonen,
Saget mir warum ihr klagt?
Schweigend neiget ihr die Zweige,
Malet Zeichen in die Luft,
Und der Leiden stummer Zeuge,
Steiget aufwärts süsser Duft,
Weit in sehnenden Verlangen,
Breitet ihr die Arme aus,
Und umschlinget, nah'nfangen
Öde Leere nicht'gen graus.
Wohl ich weiss es arme Pflanze,
Ein Geschicke theilen wir,
Ob umstrahlt von Licht und Glanze,
Unsere Heimat ist nicht hier!
Und wie froh die Sonne scheidet
Von des Tages leerem Schein,
Hüllet der, der wahrhaft, leidet
Sich in Schweigens Dunkel ein.
Stille wird's, ein säuselnd weben
Füllet bang den dunklen Raum,
Schwere Tropfen seh' ich schweben
An der Blätter grünem Saum.

IN THE GREENHOUSE.

Mighty domes and leafy bowers,
Em'rald arches grand and high,
Ye were born 'neath tropic showers.
Sad ye seem,—ah, tell me why!
Slow and still your arms are weaving
Mystic figures in the air,
And a perfume, anguish breathing,
Sorrow sweet arises there.
How ye show desire and longing
In your mighty arm's embrace,
Grasping, while vain hopes are thronging,
Only air and empty space!
I, too, know it, prison'd palm-trees!
One our lot, one pain we bear.
Tho' we're bathed in radiant sunbeams,
Yet our homeland is not here!
And so oft the sun at evening
Parts in twilight from the day.
Each of us, in silent grieving,
Bides the morrow as he may.
Now 'tis still, and yet a sighing
Thro' the palm house goes and grieves.
Heavy tear-drops now are lying
On the margins of the leaves.

(*Translated by F. F. Bullard.*)*

TRAUME.

Sag', welch wunderbare Träume
Halten meinem Sinn umfangen,
Dass sie nicht wie leere Schäume
Sind in ödes Nichts vergangen?

Träume, die in jeder Stunde,
Jedem Tage schöner blüh'n,
Und mit ihrer Himmelskunde
Selig durch's Gemüthe ziehn?

Träume, die wie hehre Strahlen
In die Seele sich versenken,
Dort ein ewig Bild zu malen:
Allvergessen, Eingedenken!

Träume, wie wenn Frühlingssonne
Aus dem Schnee die Blüthen küsst,
Dass zu nie geahnter Wonne
Sie der neue Tag begrüsst,

DREAMS.

Say, oh, say, what wondrous dreamings
Keep my inmost soul revolving,
That they not like empty gleanings
Into nothing are dissolving?

Dreamings that with every hour,
Every day, in brightness grow,
And with their celestial power
Sweetly through the bosom flow?

Dreamings that like rays of splendor
Fill the bosom, never waning,
Lasting image there to render:
All forgetting, one retaining!

Dreamings like the sun that kisses
From the snow the buds new born,
That to strange and unknown blisses
They are greeted by the morn,

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Das sie wachsen, dass sie blühen,
Träumend spenden ihre Duft,
Sanft an deiner Brust verglühen,
Und dann sinken in die Gruft.

That expand they may and blossom,
Dreaming spend their odors suave,
Gently die upon thy bosom,
And then vanish in the grave.

(*Translated by Francis Hueffer.*)

SCHMERZEN.

Sonne, weinest jeden Abend
Dir die schönen Augen roth,
Wenn im Meeresspiegel badend
Dich erreicht der frühe Tod;
Doch ersteh'st in alter Pracht,
Glorie der düst'ren Welt,
Du am Morgen neu erwacht,
Wie ein stolzer Siegesheld!
Ach, wie sollte ich da klagen,
Wie, mein Herz, so schwer dich seh'n,
Muss die Sonne selbst verzagen,
Muss die Sonne untergeh'n?
Und gebieret Tod nur Leben,
Geben Schmerzen Wonnen nur:
O wie dank' ich, dass gegeben
Solche Schmerzen mir, Natur!

GRIEFS.

Sun, thou weepest every even
Thy resplendent glances red,
When into the sea from heaven
All too soon thou sinkest dead;
But new splendors thee adorn,
Glory of the darkened earth,
When thou wakest in the morn,
Hero-like of proudest worth!
Why should I in vain regretting
Load with heaviness my heart,
If the sun must find a setting,
If the sun e'en must depart?
And engenders death but living,
If but grief can lead to bliss:
Oh! I thank thee then for giving,
Nature, me such pain as this.

(*Translated by Francis Hueffer.*)

Before their publication "Träume" and "Im Treibhaus" were called by Wagner "Studien zu 'Tristan und Isolde.'" "Träume" (the final version) and "Schmerzen" were composed in 1857. "Im Treibhaus" was composed early in 1858.

The orchestral accompaniment is by Felix Mottl.

Symphonic Poem No. 3, "The Preludes" (after Lamartine).

Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar in 1849–50 from sketches made in earlier years, and this statement seems to be the correct one.

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Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)." * The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XVme Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt made his first appearance as a composer in the Gewandhaus, Leipsic, with "Les Préludes," the symphonic poem "Mazeppa," the pianoforte concerto in E-flat major (Hans von Bülow, pianist), and his romance "Englein hold im Lockengold" at a concert given for the "Orchester-Pensions-Institut," February 26, 1857. "Mazeppa" shocked the conservatives and provoked polemical articles, also a poem "Franz Liszt in Leipzig" by Peter Cornelius.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The first performance of "Les Préludes" in Boston was at a Philharmonic concert, December 3, 1859, when Arthur Napoleon,† pianist,

* "Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a hand-written score.

† Arthur Napoleao (Napoleone) was born at Oporto, March 6, 1843. He made a sensation as a boy pianist at Lisbon, London (1852), Berlin (1854), studied with Charles Hallé at Manchester, made tours throughout Europe and North and South America, and about 1868 settled in Rio de Janeiro as a dealer in music and musical instruments. After his retirement from the concert stage he composed pieces for pianoforte and orchestra, pianoforte pieces, and he served as a conductor.

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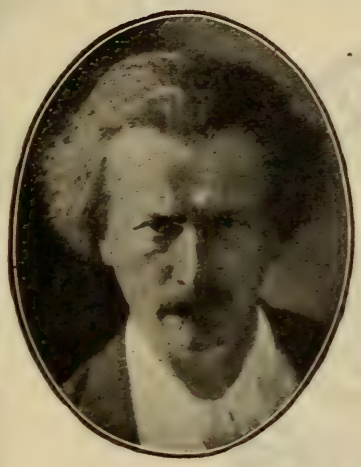

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SOLOIST

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made his first appearance in the city. "Les Préludes" was performed by the Philharmonic Society of New York, April 30th of the same year.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempest is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Préludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass-drum, cymbals, harp, and strings.

The symphonic poem begins Andante, C major, 4-4, with a solemn motive, the kernel of the chief theme. This motive is played softly by all the strings, answered by the wood-wind in harmony, and developed in a gradual crescendo until it leads to an Andante maestoso, C major, 12-8, when a new phase of the theme is given out fortissimo by 'cellos, double-basses, bassoons, trombones, and tuba, against sustained harmonies in other wind instruments and arpeggios in violins and violas. The development of this phase leads by a short decrescendo to a third phase, a gentle phrase (9-8) sung by second violins and 'cellos against an accompaniment in the first violins. The basses and bassoons enter after every phrase with the first figure of the original solemn phase

The development of this third phase of the chief theme leads to the entrance of the second theme, E major, 12-8, given out by horn quartet and a quartet of muted violas (divided) against arpeggios in the violins and harp. (This phrase bears a striking resemblance to the phrase, "Idole si douce et si pure," sung by Fernando in the duet with Balthasar (act i., No. 2) in Donizetti's "La Favorite."*) The

* "La Favorite," opera in four acts, text by A. Royer and Gustav Waöz, music by Donizetti, was produced at the Opéra, Paris, December 2, 1840. It was written originally in three acts for the Renaissance Theatre, Paris, and entitled "L'Ange de Nisida." Scribe collaborated in writing the text of the fourth act. The subject was taken from Baculard-Darnaud's tragedy, "Le Comte de Comminges." The part of Fernando was created by Gilbert Duprez (1806–96); the parts of Léonor, Alphonse, and Balthasar were created, respectively, by Rosine Stoltz, Barroilhet, and Levasseur.

theme is played afterward by oboes, clarinets, and bassoons, against a more elaborate accompaniment, while violins and flutes introduce flowing passages between the phrases. The horn brings back the third phase of the chief theme, pianissimo, while the violins are loath to leave the initial figures of the second theme. The third phase of the theme dies away in flutes and clarinets

Allegro ma non troppo, 2-2. The working-out section is occupied chiefly with the development of the first theme, and the treatment is free. The initial figure of this theme is the basis of a stormy passage, and during the development a warlike theme is proclaimed by the brass over an arpeggio string accompaniment. There is a lull in the storm; the third phase of the chief theme is given to oboes, then to strings. There is a sudden change to A major, Allegretto pastorale, 6-8. A pastoral melody, the third theme, is given in fragments alternately to horn, oboe, and clarinet, and then developed by wood-wind and strings. It leads to a return of the second theme in the violins, and there is development at length and in a crescendo until it is sounded in C major by horns and violas, and then by wood-wind and horns.

Allegro marziale, animato, in C major, 2-2. The third phase of the chief theme is in horns and trumpets against ascending and descending scales in the violins. It is now a march, and trombones, violas and basses sound fragments of the original phase between the phrases. There is a brilliant development until the full orchestra has a march movement in which the second theme and the third phase of the chief theme are united. There are sudden changes of tonality,—C major, E-flat major, F-sharp major. The second phase of the chief theme returns fortissimo in basses bassoons, trombones, tuba, C major, 12-8, against the harmonies in other wind instruments and arpeggios in violins and violas that are found near the beginning of the work.

***

Mr. C. A. Barry thus answers the question, "Why was Liszt obliged to invent a new term of designation for works of a symphonic character?'"

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"It may be explained that finding the symphonic form, as by rule established, inadequate for the purposes of *poetic* music, which has for its aim the reproduction and re-enforcement of the emotional essence of dramatic scenes, as they are embodied in poems or pictures, he felt himself constrained to adopt certain divergencies from the prescribed symphonic form, and, for the new art-form thus created, was consequently obliged to invent a more appropriate title than that of 'symphony,' the formal conditions of which this would not fulfil. The inadequateness of the old symphonic form for translating into music imaginative conceptions arising from poems or pictures, and which necessarily must be presented in a fixed order, lies in its 'recapitulation' section. This Liszt has dropped; and the necessity of so doing is apparent. Hence he has been charged with formlessness. In justification, therefore, of his mode of procedure, it may be pointed out to those of his critics who regard every divergence from established form as tending to formlessness, that the form which he has devised for his Symphonic Poems in the main differs less from the established form than at first sight appears. A comparison of the established form of the so-called classical period with that devised by Liszt will make this apparent.

"The former may be described as consisting of (1) the exposition of the principal subjects; (2) their development; and (3) their recapitulation. For this Liszt has substituted (1) exposition; (2) development; and (3) further development; or, as Wagner has tersely expressed it, 'nothing else but that which is demanded by the subject and its expressible development.' Thus, though from sheer necessity rigid formality has been sacrificed to truthfulness, unity and consistency are as fully maintained as upon the old system, but by a different method, the reasonableness of which cannot be disputed.

"In listening to Liszt's Symphonic Poems it should be borne in mind that it is essentially 'poetic' or 'programme' music that we have to deal with, and, at the same time, that this class of music, as represented by different composers, exists in very varied degrees. Art has been thus tersely categorised by Mr. Theodore Watts. 'All art,' he says, 'is divisible into two kinds: (1) that which is primarily symbolical, and is defined by the Eastern mind, through Zoroaster, as "apparent pictures of unapparent realities"; (2) that which is dramatic or imitative of nature, and defined by the Western mind, through Goethe, as "Simple Representation."' Such a definition seems as applicable to musical as to plastic art. In the first class may be placed all 'absolute' or 'abstract' instrumental music, for which every listener may devise a 'programme' for himself, though none be avowedly provided by the composer. In the second class we would place such music as comes directly under the denomination of 'descriptive.'

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tananza del Frata (*sic*) dilettissimo,' which has often been quoted as an early instance of 'programme' music and of Beethoven in his 'Pastoral' Symphony (to mention but two salient examples of a happy combination of the symbolical with the descriptive), it may be said of Liszt that he has chosen a middle course. At the same time, while laying a far greater stress upon the necessity of an avowed poetic basis than did either of these masters, he has kept the 'imaginative' and the 'symbolical' far more closely in view than the 'imitative' and the realistically 'descriptive.'"

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Thirty-third Season, 1913-1914

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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

WEDNESDAY EVENING, DECEMBER 3

AT 8.15

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Kuntz, D.
Bak, A.
Ribarsch, A.
Fiedler, B.
Spoor, S.
Kurth, R.
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Tak, E.
Traupe, W.
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Berger, H.
Hayne, E.
Gerardi, A.
Gewirtz, J.
Mahn, F.
Theodorowicz, J.
Goldstein, H.
Sülzen, H.
Tischer-Zeitz, H.
Goldstein, S.

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Gietzen, A.
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Schwerley, P.
Wittmann, F.
Berliner, W.
Pauer, O. H.
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Van Wynbergen, C.
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Violoncellos.

Warnke, H.
Urack, O.
Keller, J.
Nagel, R.
Barth, C.
Nast, L.
Belinski, M.
Folgmann, E.
Warnke, J.
Steinke, B.

Basses.

Kunze, M.
Gerhardt, G.
Agnesy, K.
Jaeger, A.
Seydel, T.
Huber, E.
Ludwig, O.
Schurig, R.

Flutes.

Maquarre, A.
Brooke, A.
Battles, A.
Chevrot, A.

Oboes.

Longy, G.
Lenom, C.
Fossé, P.

Clarinets.

Grisez, G.
Mimart, P.
Vannini, A.

Bassoons.

Sadony, P.
Mueller, E.
Fuhrmann, M.

English Horn.

Mueller, F.

Bass Clarinet.

Stumpf, K.

Contra-Bassoon.

Mosbach, J.

Horns.

Wendler, G.
Lorbeer, H.
Hain, F.
Resch, A.

Horns.

Jaenicke, B.
Miersch, E.
Hess, M.
Hübner, E.

Trumpets.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

Trombones.

Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

Tuba.

Mattersteig, P.

Harp.

Holy, A.

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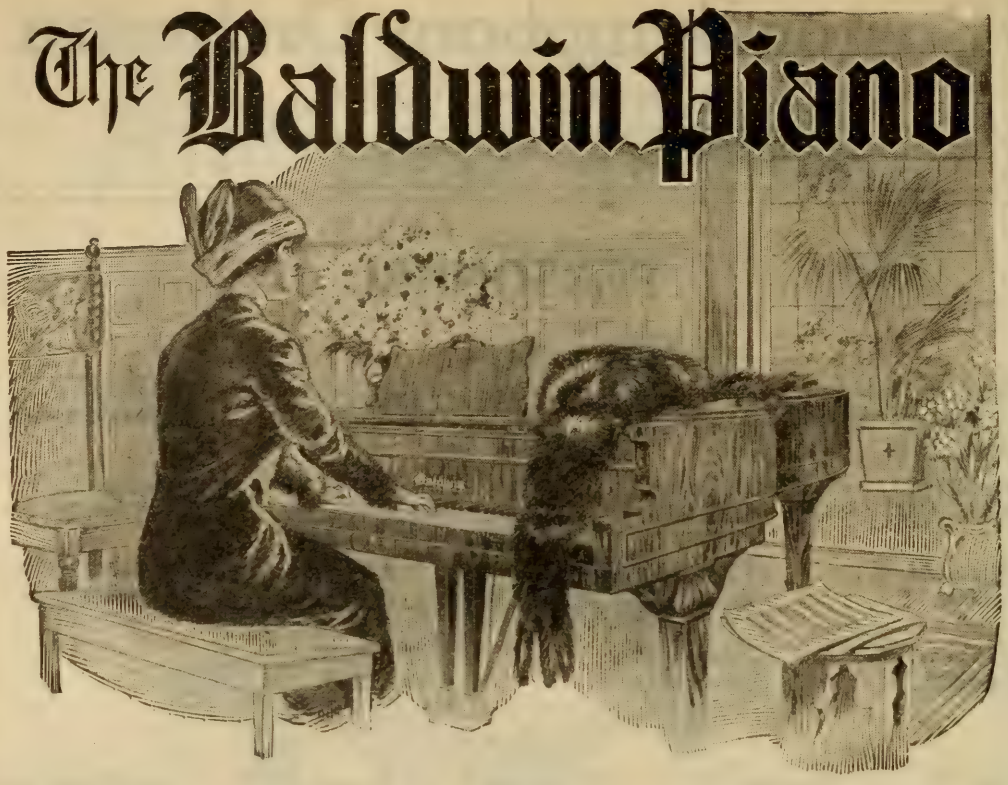

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AT 8.15

PROGRAMME

Beethoven . . . . . Symphony in A major, No. 7, Op. 92

I. Poco Sostenuto; Vivace.
II. Allegretto.
III. Presto: Presto meno assai.
IV. Allegro con brio.

Tschaikowsky . . . Concerto in D major, for Violin, Op. 35

I. Allegro moderato,
II. Canzonetta: Andante.
III. Finale: Allegro vivacissimo.

Smetana . . . . . Overture to "The Sold Bride"

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Symphony in A major, No. 7, Op. 92 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The first sketches of this symphony were made by Beethoven probably before 1811 or even 1810. Several of them in the sketch-book that belonged to Petter of Vienna, and was analyzed by Nottebohm, were for the first movement. Two sketches for the famous allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1818 to Count Rasoumoffsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but he did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12. The autograph manuscript that

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belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert of Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three equale for four trombones, the sonata in G major for pianoforte and violin, Op. 96, some of the Irish and Welsh melodies for Thomson.

The score of the symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexiewna of All the Russias.

The first performance of the symphony was at Vienna, in the large hall of the university, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements

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for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, two of the first chapel-masters of Vienna, who looked after the cannon in "Wellington's Sieg"; the young Meyerbeer, who beat the bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was among the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October of 1813 to celebrate the victory of Wellington over the French troops in Spain on June 21 of that year. Mälzel had persuaded Beethoven to compose the piece for his panharmonicon, and furnished material for it, and had even given him the idea of using "God save the King" as the subject of a lively fugue. Mälzel's idea was to produce the work at concerts, so as to raise money enough for him and Beethoven to go to London. He was a shrewd fellow, and saw that, if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value. Beethoven

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dedicated the work to the Prince Regent, afterward George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a memorandum of it in the note-book which he carried with him to taverns.

This benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear his own soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake: the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven was delighted with his success, so much so that he wrote a public letter of thanks to all that took part in the two performances. "It is Mälzel especially who merits all our thanks. He was the first to conceive the idea of the concert, and it was he that busied himself actively with the organization and the ensemble in all the details. I owe him special thanks for having given me the opportunity of offering my compositions to the public use and thus fulfilling the ardent vow made by me long ago of putting the fruits of my labor on the altar of the country."

The symphony was repeated in Vienna on February 27, 1814. On

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November 29 of that year it was performed with a new cantata, "Der glorreiche Augenblick," composed in honor of the Congress at Vienna and "Wellington's Sieg." The empress of Austria, the Tsarina of Russia, the Queen of Prussia, were in the great audience. The concert was repeated for Beethoven's benefit on December 2, but the hall was half empty.

The first performance in Boston was at a concert of the Boston Academy, November 25, 1843.

***

Beethoven gave a name, "Pastoral," to his Sixth Symphony. He went so far as to sketch a simple programme, but he added this caution for the benefit of those who are eager to find in music anything or everything except the music itself: "Rather the expression of the received impression than painting." Now the Seventh Symphony is a return to absolute music, the most elevated, the most abstract.

Yet see what commentators have found in this Seventh Symphony. One finds a new pastoral symphony; another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany delivered from the French yoke. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and warlike, such as the ancient Moors of Spain. An old edition of the symphony gave this programme: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast." Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the andante pictured

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a procession in an old cathedral or in the catacombs; while Dürenberg, a more cheerful person, prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of Bacchus or an orgy of villagers after a wedding. Oulibicheff goes so far as to say that Beethoven portrayed in this Finale a drunken revel to express the disgust excited in him by such popular creations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the Seventh Symphony," says Wagner, "is this eleventh variation."

In these days the first question asked about absolute music is, "What does it mean?" The symphonic poem is free and unbridled in choice of subject and purpose. The composer may attempt to reproduce in tones the impression made on him by scenery, picture, book, man, statue. He is "playing the plate," like the æsthete-pianist in *Punch*.

But why should anything be read into the music of this Seventh Symphony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the third movement is an old pilgrim hymn of Lower Austria, but the statement is of only antiquarian interest.

To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. The Seventh Symphony needs no analysis; it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

***

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. The first movement opens with an Introduction, poco sostenuto, A major, 4-4. A melodic phrase is given to the oboe, then clarinets,

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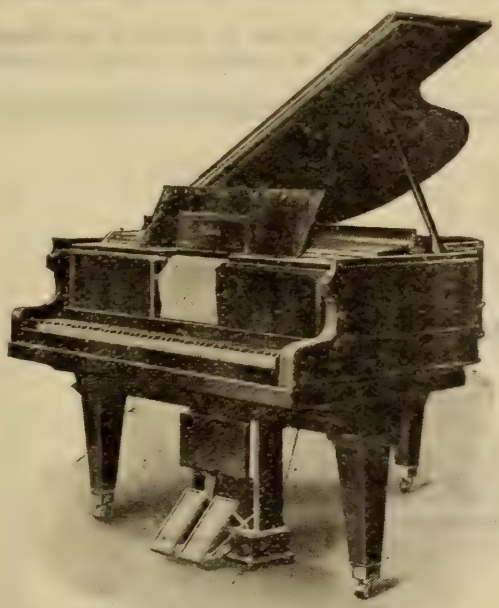
horns, bassoons, against crashing chords of the full orchestra. This figure is worked contrapuntally against alternate ascending scale passages in violins and in basses. There is a modulation to C major. A more melodious motive, a slow and delicate dance theme, is given out by wood-wind instruments, then repeated by the strings, while double-basses, alternating with oboe and bassoon, maintain a rhythmic accompaniment. (A theme of the first movement is developed out of this rhythmic figure, and some go so far as to say that all the movements of this symphony are in the closest relationship with this same figure.) The initial motive is developed by the whole orchestra fortissimo, A major; there is a repetition of the second theme, F major; and a short coda leads to the main portion of the movement.

This main body, Vivace, A major, 6-8, is distinguished by the persistency of the rhythm of the "dotted triplet." The tripping first theme is announced, piano, by wood-wind instruments and horns, accompanied by the strings. It is repeated by the full orchestra fortissimo. The second theme, of like rhythm and hardly distinguishable from the first, enters piano in the strings, C-sharp minor, goes through E-flat major in the wood-wind to E major in the full orchestra, and ends quietly in C major. The conclusion theme is made up of fiugres taken from the first. The first part of the movement is repeated. The free fantasia is long and elaborate. The third section is in orthodox relationship with the first, although the first theme is developed at greater length. The coda is rather long.

II. Allegretto, A minor, 2-4. The movement begins with a solemn first theme played in harmony by violas, violoncellos, and double-basses. The strongly marked rhythm goes almost throughout the whole movement. The second violins take up the theme, and violas and violoncellos sing a counter-theme. The first violins now have the chief theme, while the second violins play the counter-theme. At last wood-wind instruments and horns sound the solemn, march-like



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motive, and the counter-theme is given to the first violins. The rhythm of the accompaniment grows more and more animated with the entrance in turn of each voice. A tuneful second theme, A major, is given to wood-wind instruments against arpeggios for the first violins, while the persistent rhythm is kept up by the basses. There is a modulation to C major, and a short transition passage leads to the second part. This is a repetition of the counter-theme in wood-wind instruments against the first theme in the basses and figuration for the other strings. There is a short fugato on the same theme, and the second theme enters as before. There is a short coda.

III. The third movement, Presto, F major, 3-4,* is a brilliant scherzo. The theme of the trio, assai meno presto, D major, 3-4, is said to be that of an old pilgrim hymn in Lower Austria. "This scherzo in F major is noteworthy for the tendency the harmony has to fall back into the principal key of the symphony, A major." A high-sustained A runs through the trio.

IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to Mr. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,—"unbuttoned joy," as the composer himself would have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song." There is imitative contrapuntal development of a figure taken from the bacchantic theme. A second theme of a more delicate nature is announced by the strings and then given to wind instruments. There are strong accents in this theme, accents emphasized by full orchestra, on the second beat of the measure. Brilliant passage-work of the orchestra, constantly increasing in strength, includes a figure from the first theme. There is a repeat. The first theme is then developed in an elaborate manner, but the theme itself returns, so that the rondo character is preserved. There is a return to the first theme in A major. The third part of the movement is practically a repetition of the first, but the

*Mr. Alexander Siloti, the Russian pianist and conductor, contributed an article to the *Signale* of September 17, 1913, in which he argued that this whole Scherzo should be considered as being in 6-4 instead of 3-4.

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second theme is now in A minor. There is a long coda with a development of the figure from the first theme over a bass which changes from E to D-sharp and back again. The concluding passage of the theme is used fortissimo, and the movement ends with a return of the conspicuous figure from the main theme.

***

Richard Wagner, in "The Art Work of the Future": "To give his tone-shapes that same compactness, that directly cognisable and physically sure stability, which he had witnessed with such blessed solace in Nature's own phenomena—this was the soul of the joyous impulse which created for us that glorious work, the Symphony in A major. All tumult, all yearning and storming of the heart, become here the blissful insolence of joy, which snatches us away with bacchanalian might and bears us through the roomy space of Nature, through all the streams and seas of Life, shouting in glad self-consciousness as we tread throughout the Universe the daring measures of this human sphere-dance. This symphony is the *Apotheosis of Dance* herself: it is Dance in her highest aspect, as it were the loftiest Deed of bodily motion incorporated in an ideal mould of tone. Melody and Harmony unite around the sturdy bones of Rhythm to firm and fleshy human shapes, which now with giant limbs' agility, and now with soft, elastic pliance, *almost before our very eyes*, close up the supple, teeming ranks; the while now gently, now with daring, now serious,* now wanton, now pensive, and again exulting, the deathless strain sounds forth and forth; until, in the last whirl of delight, a kiss of triumph seals the last embrace"!—*Englished by William S. Ellis.*

* Amid the solemn-striding rhythm of the second section, a secondary theme uplifts its wailing, yearning song; to that rhythm, which shows its firm-set tread throughout the entire piece, without a pause, this longing melody clings like the ivy to the oak, which without its clasping of the mighty bole would trail its crumpled, straggling wreaths upon the soil, in forlorn rankness; but now, while weaving a rich trapping for the rough oak-rind, it gains for itself a sure and undishevelled outline from the stalwart figure of the tree. How brainlessly has this deeply significant device of Beethoven been exploited by our modern instrumental-composers with their eternal "subsidiary themes"!—R. WAGNER.

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(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky spent the winter and early spring of 1877–78 in cities of Italy and Switzerland. March, 1878, was passed at Clarens. On the 27th of that month he wrote Mrs. von Meck that the weather had been unfavorable for walking, and that therefore he had spent much time in hearing and playing music at home. "To-day I played the whole time with Kotek.* I have not heard or played any good music for so long that I thus busy myself with extraordinary gusto. Do you know the French composer Lalo's 'Spanish Symphony'? This piece has been produced by the now very modern violinist Sarasate." He praised Lalo's work for its "freshness, piquant rhythms, beautifully harmonized melodies," and added: "Like Léo Delibes and Bizet he shuns studiously all routine commonplaces, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for *musical beauty* than for mere respect for the old traditions." Two days after Tschaikowsky wrote to Mrs. von Meck that he was at that moment working on a pianoforte sonata, a violin concerto, and some smaller pieces. He wrote on April 12 that the sonata and the concerto interested him exceedingly. "For the first time in my life I have begun to work on a new piece without having finished the preceding one. Until now I have always followed the rule not to begin a new piece before the old one was completed; but now I could not withstand the temptation to sketch the concerto, and I was so delighted with the work that I put the sonata aside; yet now and then I go back to it." He wrote to the publisher Jurgenson on April 20: "The violin concerto is hurrying towards its end. I fell by accident on the idea of

* Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolsk, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.

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composing one, but I started the work and was seduced by it, and now the sketches are almost completed." He had other works to send to him, so many that he would be obliged to reserve a whole railway car, and he already foresaw Jurgenson, exclaiming, "Go to the devil!" They would not meet before fall, and then they would go together at once into a tavern for a friendly drinking set-to. "Strange to say, I cannot think of myself in any other way at Moscow than sitting in the *Kneipe* and emptying one bottle after another." The next day he wrote Mrs. von Meck that the concerto was completed. "I shall now play it through several times with Kotek, who is still here, and then score it." He was delayed in this task of instrumentation by brooding over gloomy political news, for Tschaikowsky was a true patriot, not a chauvinist. He wrote on April 27 that his "political fever" had run its course: "The first movement of the concerto is now all ready, *i.e.*, copied in a clear hand and played through. I am content with it. I am not satisfied with the Andante, and I shall either better it radically or write a new one. The finale, unless I am mistaken, is as successful as the first movement." On April 29 he wrote Mrs. von Meck: "You will receive my concerto before it is published. I shall have a copy of it made, and I'll send it to you probably some time next month. I wrote to-day another Andante which corresponds better with the other movements, which are very complicated. The original Andante will be an independent violin piece, and I shall add two other pieces to it, which I have yet to write. These three pieces will make one opus.* I consider the concerto now as completed, and to-morrow I shall rush at the scoring of it, so that I can leave here without having this work any longer before me."

* This Andante and two other pieces, composed in May, 1878, at Brailow, were published in 1878 as "Souvenir d'un lieu cher," Op. 42.

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Tschaikowsky was home at Brailow in May, and he wrote to Mrs. von Meck on June 22: "Your frank judgment on my violin concerto pleased me very much. It would have been very disagreeable to me, if you, from any fear of wounding the petty pride of a composer, had kept back your opinion. However, I must defend a little the first movement of the concerto. Of course, it houses, as does every piece that serves virtuoso purposes, much that appeals chiefly to the mind; nevertheless, the themes are not painfully evolved: the plan of this movement sprang suddenly in my head, and quickly ran into its mould. I shall not give up the hope that in time the piece will give you greater pleasure."

The concerto, dedicated at first to Leopold Auer, but afterward to Adolf Brodsky,—and thereby hangs a tale,—was performed for the first time at a Philharmonic concert, Vienna, December 4, 1881. Brodsky was the solo violinist.

The first movement was played in Boston by Mr. Bernhard Listemann with pianoforte accompaniment on February 11, 1888, but the first performance in the United States of the whole work was by Miss Maud Powell (now Mrs. Turner) at New York, January 19, 1889. The first performance of the concerto in Boston was by Mr. Brodsky at a concert of the Symphony Orchestra of New York, Mr. Walter Damrosch conductor, in the Tremont Theatre, January 13, 1893.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

The first movement, Allegro moderato, D major, 4-4, opens with brief preluding in strings and wood-wind, but without any thematic connection with what is to follow. There are then hints in the strings at the first theme. They are developed in a crescendo, which leads to

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the introduction of the solo violin. After a few preliminary measures the solo instrument gives out the first theme, develops it, and passes on to passage-work. It also gives out the second theme (A major), develops it, and again passes on to subsidiary passage-work. The free fantasia opens with the first theme, *ff*, as an orchestral tutti in A major. Instead of elaborate working-out there is ornamental passage-work for the solo violin. An unaccompanied cadenza brings in the return of the first theme in D major at the beginning of the third part of the movement; this third part is in regular relation to the first part. There is a long coda.

The second movement (Canzonetta: Andante, G minor, 3-4) begins with a dozen introductory measures in wood-wind and horns after the nature of a free instrumental ritornello. The song itself is sung by the solo violin. At the close of the first theme, flute and clarinet take up the initial phrase in imitation. The violin sings the second theme in E-flat major, and, after some flowing passage-work, brings back the first theme with clarinet arpeggios. There is more passage-work for the solo violin. The strange harmonies of the ritornello are heard again, but are interrupted by the solo violin. There is a short coda, which is connected with the Finale.

The Finale (Allegro vivacissimo, D major, 2-4) is a rondo based on two themes of Russian character. The first is introduced in A major by the solo violin and afterward tossed about in F-sharp minor by oboe and clarinet. There are sudden shiftings of tonality and uncommon harmonic progressions. There is a final delirious climax. Tschaikowsky wrote to Mrs. von Meck from Clarens about the time he began work on this concerto: "I will say, as regards the specifically Russian elements in my compositions, that I often and intentionally begin a work in which one or two folk-tunes will be developed. Often this happens of itself, without intention, as in the Finale of our symphony." "Our" symphony is the fourth. "My melodies and harmonies of folk-song character come from the fact that I grew up in the country, and in my earliest childhood was impressed by the indescribable beauty of the characteristic features of Russian folk-music; also from this, that

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I love passionately the Russian character in all its expression; in short, I am a *Russian* in the fullest meaning of the word."

This finale is Russian in many ways, as in the characteristic trick of repeating a phrase with almost endless repetitions.

The concerto was dedicated first to Leopold Auer.* Tschaikowsky, in the Diary of his tour in 1888, wrote: "I do not know whether my dedication was flattering to Mr. Auer, but in spite of his genuine friendship he never tried to conquer the difficulties of this concerto. He pronounced it impossible to play, and this verdict, coming from such an authority as the Petersburg virtuoso, had the effect of casting this unfortunate child of my imagination for many years to come into the limbo of hopelessly forgotten things." The composer about seven years before this wrote to Jurgenson from Rome (January 16, 1882) that Auer had been "intriguing against him." Peter's brother Modest explains this by saying: "It had been reported to Peter that Auer had dissuaded Émile Sauret from playing the concerto in St. Petersburg"; but Modest also adds that Auer changed his opinion many years after, and became one of the most brilliant interpreters of the concerto. The first that dared to play it was Adolf Brodsky.† An interesting letter from him to Tschaikowsky after the first performance in Vienna (1881) is published in Modest's Life of his brother (vol. ii. p. 177): "I had the wish to play the concerto in public ever since I first looked it through. That was two years ago. I often took it up and often put it down, because my laziness was stronger than my wish to reach the goal. You have, indeed, crammed too many difficulties into it. I played it last year in Paris to Laroche, but so badly that he could gain no true idea of the work; nevertheless, he was pleased with it. That journey to Paris which turned out unluckily for me—I had to bear many rude things from Colonne and Pasdeloup—fired my energy (misfortune

* Leopold Auer, a celebrated violinist, was born at Vesprém, Hungary, on June 7, 1845. He studied under Ridley Kohne at the Budapest Conservatory, at the Vienna Conservatory under Dont, and finally at Hanover with Joachim. In 1863 he was appointed concert-master at Düsseldorf; in 1866 he accepted a like position at Hamburg; and since 1868 he has been solo violinist to the Tsar of all the Russias, and teacher of the violin at the St. Petersburg Conservatory. He conducted the concerts of the Russian Music Society from 1887 to 1892; he was ennobled in 1895; and in 1903 he was named imperial State Councillor.

† Adolf Brodsky, a distinguished violinist and quartet player, was born at Taganrog, Russia, on March 21, 1851. He played as a child at Odessa in 1860, and a rich citizen of that town was so interested in him that he sent him to Vienna, where he studied with Hellmesberger at the Conservatory (1862–63). He became a member of his teacher's quartet, and was soloist of the court opera orchestra (1868–70). A long concert tour ended at Moscow in 1873, and there he studied with Laub, and in 1875 he became a teacher at the Conservatory. In 1879 he went to Kieff to conduct symphony concerts, and in 1881 he wandered as a virtuoso, playing with great success in leading cities, until he settled in Leipsic, 1882–83, as teacher of the violin at the Conservatory. In 1891 he was called to New York, where he lived until 1894. In 1894 he lived in Berlin, The next year he was invited to be the director of the College of Music, Manchester (England). He played in Boston at a Symphony concert, November 28, 1891 (Brahms's Concerto). He also played here with the Symphony Orchestra of New York and in quartet.

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always does this to me, but when I am fortunate then am I weak) so that, back in Russia, I took up the concerto with burning zeal. It is wonderfully beautiful! One can play it again and again and never be bored; and this is a most important circumstance for the conquering of its difficulties. When I felt myself sure of it, I determined to try my luck in Vienna. Now I come to the point where I must say to you that you should not thank me: I should thank you; for it was only the wish to know the new concerto that induced Hans Richter and later the Philharmonic Orchestra to hear me play and grant my participation in one of these concerts. The concerto was not liked at the rehearsal of the new pieces, although I came out successfully on its shoulders. It would have been most unthankful on my part, had I not strained every nerve to pull my benefactor through behind me. Finally we were admitted to the Philharmonic concert. I had to be satisfied with one rehearsal, and much time was lost there in the correction of the parts, that swarmed with errors. The players determined to accompany everything *pianissimo*, not to go to smash; naturally, the work, which demands many nuances, even in the accompaniment, suffered thereby. Richter wished to make some cuts, but I did not allow it."*

The concerto came immediately after a divertimento by Mozart. According to the account of the Viennese critics and of Brodsky there was a furious mixture of applause and hissing after the performance. The applause prevailed, and Brodsky was thrice recalled, which showed that the hissing was directed against the work, not the interpreter. Out of ten critics only two, and they were the least important, reviewed the concerto favorably. The review by Eduard Hanslick, who was born hating programme music and the Russian school, was extravagant in its bitterness, and caused Tschaikowsky long-continued distress, although Brodsky, Carl Halir, and other violinists soon made his concerto popular. Tschaikowsky wrote from Rome, December 27, 1881, to Jurgenson: "My dear, I saw lately in a café a number of the *Neue Freie Presse* in which Hanslick speaks so curiously about my violin concerto that I beg you to read it. Besides other reproaches he censures Brodsky for having chosen it. If you know Brodsky's address,

* For an entertaining account of Brodsky and his life in Leipsic, given by Tschaikowsky himself in his above-mentioned Diary, see Rosa Newmarch's "Tschaikowsky," pp. 180–196 (London, 1890).

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please write to him that I am moved deeply by the courage shown by him in playing so difficult and ungrateful a piece before a most prejudiced audience. If Kotek, my best friend, were so cowardly and pusillanimous as to change his intention of acquainting the St. Petersburg public with this concerto, although it was his pressing duty to play it, for he is responsible in the matter of ease of execution of the piece; if Auer, to whom the work is dedicated, intrigued against me, so am I doubly thankful to dear Brodsky, in that for my sake he must stand the curses of the Viennese journals."

The review of Hanslick is preserved in the volume of his collected feuilletons entitled "Concerte, Componisten, und Virtuosen der letzen fünfzehn Jahre, 1870–1885," pp. 295, 296 (Berlin, 1886). The criticism in its fierce extravagance now seems amusing. Here are extracts: "For a while the concerto has proportion, is musical, and is not without genius, but soon savagery gains the upper hand and lords it to the end of the first movement. The violin is no longer played: it is yanked about, it is torn asunder, it is beaten black and blue. I do not know whether it is possible for any one to conquer these hair-raising difficulties, but I do know that Mr. Brodsky martyrized his hearers as well as himself. The Adagio, with its tender national melody, almost conciliates, almost wins us. But it breaks off abruptly to make way for a finale that puts us in the midst of the brutal and wretched jollity of a Russian kermess. We see wild and vulgar faces, we hear curses, we smell bad brandy. Friedrich Vischer once asserted in reference to lascivious paintings that there are pictures which 'stink in the eye.' Tschaikowsky's violin concerto brings to us for the first time the horrid idea that there may be music that stinks in the ear." Modest Tschaikowsky tells us that this article disquieted Peter till he died; that he knew it by heart, as he did an adverse criticism written by César Cui in 1866.

How Tschaikowsky felt toward Kotek may be known from a letter he wrote to his own brother Anatol from Rome, January 24, 1882: "I have been carrying on a singular corresplondence with Kotek. He did not answer my letter in any way, but he wrote to me first after his return to St. Petersburg that he had not played the concerto because Sauret was going to play it. I answered him that Sauret was at any rate too lazy to play it; that the question was not about Sauret or about the concerto, but about him, Kotek, from whom I had expected more self-sacrifice on my account and more simple courage. He did not answer this for a long time, but yesterday I at last received a very silly note from him. He excused himself on the ground that he had had only a month before his engagement, so that there was not sufficient time to study the piece (he had already sweated over it for a month).

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He furthermore said that it was a curious thing to ask of him to play in a strange city a concerto 'that had not yet been played,' especially during the presence there of Sarasate. I answered his stupid letter to-day and in a fitting manner."

"Afterwards," said Tschaikowsky in his Diary, "Brodsky played the 'stinking concerto' everywhere, and everywhere the critics abused him in the same style as Hanslick. But the deed was done; my concerto was saved, and is now frequently played in Western Europe, especially since there came to Brodsky's assistance another fine violinist, young Halir."*

Overture to the Opera, "The Sold Bride". Friedrich Smetana

(Born at Leitomischl, Bohemia, March 2, 1824: died in the mad-house at Prague, May 12, 1884.)

"Prodana nevesta" ("Die verkaufte Braut"), a comic opera in three acts, the book by Karl Sabina, the music by Smetana, was performed for the first time at Prague, May 30, 1866.

The overture, which, according to Hanslick, might well serve as prelude to a comedy of Shakespeare,—and indeed the overture has been entitled in some concert halls "Comedy Overture,"—is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings.

* Karl Halir was born at Hohenelbe, Bohemia, February 1, 1859. He studied the violin at the Prague Conservatory of Music, under Bennewitz, and spent two years with Joachim (1874–76). He played for a time in Bilse's Orchestra, and was afterward concert-master at Königsberg and Mannheim. In 1884 he was called as court concert-master to Weimar, and in 1893 to the position of concert-master at the Royal Opera, Berlin, where he succeeded Heinrich de Ahna. He resigned from the opera in 1907. Some say the year was 1904. He joined the Joachim quartet as second violinist in 1897, formed a quartet of his own, and taught at the Hochschule in Berlin. Widely known as a solo violinist, he visited the United States in 1896–97. He played in Boston at a concert of the Boston Symphony Orchestra, November 28, 1896 (Beethoven's Concerto). He had already played (November 24 of the same year) at an Apollo Club concert (Spohr's Gesangscene, Bruch's Romanze, Ries's Perpetuum Mobile, and a Hungarian Dance). Halir married in 1888 a concert singer, Therese Zerbst, soprano. He died at Berlin, December 21, 1909.

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The chief theme of the operatic score as well as of the dramatic action is the sale of the betrothed, and this furnishes the chief thematic material of the overture.

The overture begins vivacissimo, F major, 2-2, with the chief theme at once announced by strings and wood-wind in unison and octaves against heavy chords in brass and kettledrums. This theme is soon treated in fugal manner; the second violins lead, and are followed in turn by the first violins, violas, and first 'cellos, and second 'cellos and double-basses. The exposition is succeeded by a vigorous "diversion," or "subsidiary," for full orchestra. The fugal work is resumed; the wind instruments as well as the strings take part in it, and the subsidiary theme is used as a counter-subject. There is development fortissimo by full orchestra, and the chief theme is again announced as at the beginning. The second theme enters, a melody for oboe, accompanied by clarinets, bassoon, horn, second violins. This theme is as a fleeting episode; it is hardly developed at all, and is followed by a tuneful theme for violins and first 'cellos. The chief motive returns in the wood-wind, then in the strings, and the fugal work is resumed. The leading motive is reiterated as at the beginning of the overture (without the double-basses). The tonality is changed to D-flat major, and flutes and oboes take up the first subsidiary theme, which keeps coming in over harmonies in lower strings and wind, while the music sinks to pianissimo. Fragments of the first theme reappear in the strings, and there is a brilliant coda.

***

Smetana began to compose the opera in May, 1863. He completed the work March 15, 1866.

***

There is a story that Smetana was excited to the composition of "strictly national" music by a remark made at Weimar by Herbeck

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when they were guests of Liszt,—that the Czechs were simply reproductive artists. The opening of the Czechic Interims Theatre at Prague, November 18, 1862, was the first step toward the establishment of a native operatic art. Smetana finished in April, 1863, his first opera, "Branibori v Cechach," or "Die Brandenburger in Böhmen," but it was not performed until January 5, 1866. Karl Sebor was more fortunate: his opera, "Templari na Morave," was performed in the Czechic Theatre in 1865.

The libretto of Smetana's first opera was undramatic, improbable, ridiculous. The Bohemian operas before Smetana were in the old forms of the Italian, French, and German schools, and the public accused Smetana of "Wagnerism," the charge brought in Paris against Bizet even before "Carmen" saw the footlights. Smetana was a follower of Wagner in opera and of Liszt in the symphonic poem. He believed in the ever-flowing melody in the operatic orchestra; this melody should never interrupt, never disturb, the dramatic sense; the music should have a consistent physiognomy; it should characterize the dramatic; the *Leit-motive* should individualize; but Smetana knew the folly of imitation, nor was he the kind of man to play the sedulous ape. He once said, "We cannot compose as Wagner composes," and therefore he sought to place in the frame of Wagnerian reform his own national style, his musical individuality, which had grown up in closest intimacy with his love of the soil, with the life, songs, legends, of his countrymen.

When they celebrated the one hundredth performance of "The Sold Bride" at Prague, May 5, 1882, Smetana said: "I did not compose it from any ambitious desire, but rather as a scornful defiance, for they accused me after my first opera of being a Wagnerite, one that could do nothing in a light and popular style." The opera was composed,

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according to him, between January 5 and May 30, 1866; but Ottokar Hostinsky recalls the fact that in 1865 Smetana had performed fragments from a comic operetta, and Teige goes further and says the work was begun as far back as May, 1863. However this may be, Smetana composed at first only lyric parts, which were connected, twenty of them, by spoken dialogue. The opera was in two acts and without change of scene when it was produced.

When there was talk of a performance at the Opéra-Comique, Paris, Smetana added a male chorus in praise of beer, an air for Marenka, and a dance (Skoena). The first act of the original version was divided into two scenes, and soon afterward the first scene was closed with a polka, and the second scene introduced with a furiant; * so now the opera is in three acts. Smetana changed the spoken dialogue into recitative for the production of the opera at St. Petersburg in January, 1871, and this recitative is used to-day even in Czech theatres.

"The Sold Bride" was performed for the first time before a German-Austrian public at the International Music and Theatre Exhibition at Vienna in 1892 (June 1).† As Hlavác says: ‡ "Those who understood the situation were not surprised when Director Schubert appeared in Vienna in 1892 with his Bohemian Theatre and gave two works of Smetana, that the surprise of the audience was so great, and on all sides was heard, 'How is it possible that such genius was not recognized long ago?' For, as far as Austria is concerned, Smetana first became known in Vienna, June, 1892, where they had previously had no idea of the importance of his creations. . . . There is something in 'Die verkaufte Braut' which satisfies every one. The Wagnerian can find nothing to object to, the lover of melody is more than happy, and friends and partisans of healthy artistic realism applaud vociferously. Not that Smetana is to be looked up to as the long-sought, universal musical genius, who has accomplished the union and perfect reconciliation of all the different theories of music. Smetana, in his high understanding of art, clearly and rightly estimated all these theories and appropriated them to his own use. This had no influence, however, on his inventive power; the effect was seen only in the expression of his thought; for he remained his own master in spite of all influences. This, all admit, even the speculator in coincidences and the hunter after imitations. The charm of Smetana to the outside world lies in the fact that, while the national character remains

* Also known as the "sedálk" (the peasant), a characteristic and popular Bohemian dance, in which the male imitates a proud, puffed-up peasant, who at first dances alone, arms akimbo, and stamps; his partner then dances about him, or spins about on the same spot, until they embrace and dance slowly the sousedska, a species of ländler.

† Adolf Tschech, whose real name was Taussig, conductor of Czech operas at this exhibition, died late in 1903 at Prague at the age of sixty-three.

‡ Translated into English by Josephine Upson Cady.

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the foundation of his thought, he knew how to clothe the national Bohemian music in modern and high forms, and at the same time remain truly original, always himself, always Smetana. And so 'Die verkaufte Braut' has become a national comic opera, which, in the outlining of a dramatic depiction of village life in Bohemia, is true in the action and music, without turning the realistic side of it into the realism of a 'Mala Vita' * or 'Santa Lucia.' In this truly artistic moderation, Smetana shows that it is not necessary to depict common people as rude and unrefined, and, although most of Smetana's operas are laid in villages, as is also 'Pagliacci,' he did not turn to the tragical, as Mascagni and Leoncavallo have done."

The success of "The Sold Bride" led to Smetana's appointment as conductor of the opera. (His deafness obliged him in 1874 to give up all conducting.) This appointment gave him great honor, small wages (twelve hundred florins), many enviers and enemies.

It was announced in the summer of 1903 that "The Sold Bride" would be produced for the first time in the United States and in English at the Metropolitan Opera House, New York, by Mr. Conried, in the course of the next season. Mr. Charles Henry Meltzer Englished the libretto, and there was a report that Mme. Camille Seygard would be the heroine. This version of the opera has not yet been performed.

The first performance of "Der verkaufte Braut" in America was at the Metropolitan Opera House, New York, February 19, 1909: Marie, Emmy Destinn; Kathinka, Marie Mattfield; Hans, Carl Jorn; Kruschina, Robert Blass; Kezal, Adamo Didur; Mischa, Adolf Muehlmann; Wenzel, Albert Reiss; Agnes, Henrietta Wakefield; Springer, Julius Bayer; Esmeralda, Isabelle L'Huiller; Muff, Ludwig Burgstaller. Gustav Mahler conducted.

The other operas of Smetana are "Dalibor," † serious opera in three acts, book by Josef Wenzig, Prague, May 16, 1868; "Libusa," festival

* "Mala Vita," opera by Umberto Giordano (Rome, February 21, 1892, revived at Milan in 1897 as "Il Vito"). "A Santa Lucia," by Pierantonio Tasca (Kroll's Theatre, Berlin, November 16, 1892). Gemma Bellincioni as the leading woman made a profound sensation when these operas were performed at Vienna,—"Mala Vita" in 1892, "A Santa Lucia" in 1893.

† The New York *Tribune* of October 11, 1909, published the following cable despatch, date Berlin, October 10: "Smetana's opera 'Dalibor' was sung for the first time in Germany to-night at the royal opera house and led to a minor anti-Czech demonstration from the cheaper seats where the minority maintained a persistent hissing. The production was due to the desire of Emmy Destinn, who is of Czech origin, to sing her countryman's music on the Berlin stage. Protests appeared in the press against the performance on account of the Czech hostility to Germans in Bohemia and against extending the hospitality of royal theatres to Czech art. The opera house, however, was crowded with a fashionable audience, which enthusiastically applauded Smetana's work and Mme. Destinn's fine singing in the part of Milada."

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opera in three acts, book by Wenzig, Prague, June 11, 1881; "Dve Vdovy" ("The Two Widows"), founded by Emanuel Züngel on a comedy by Mallefilles, Prague, March 27, 1874, revised in 1877; "Hubicka" ("The Kiss"), comic opera, book by Eliska Krasnohorska, Prague, November 7, 1876; "Tajemstvi" ("The Secret"), comic opera, book by Eliska Krasnohorska, September 18, 1878; "Certova stena" ("The Devil's Wall"), comic opera, book by Eliska Krasnohorska, Prague, October 29, 1882. The opera "Viola," founded on Shakespeare's "Twelfth Night," begun in 1876, and in the composer's mind just before madness came upon him, was not finished. Fifteen pages of the manuscript were fully scored, and fifty pages include the voice parts with an accompaniment of string quartet, but with the other orchestral parts unfilled. The title "comic opera," given to some of the operas, should not mislead one: the librettos include serious, even tragic, situations; thus the story of "The Secret" is not unlike that of Erckmann-Chatrian's "Les Rantzau," chosen by Mascagni for operatic use (Florence, November 10, 1892).

Smetana's operas have been performed at Prague in cycle form.

The reader interested in Czech music and musicians is referred to "Smetana," an excellent biography by William Ritter, Paris, 1908; "Smetana," a biography by Bromislav Wellek (Prague, 1895); "Ein Vierteljahrhundert Bömischer Musik," by Emanuel Chvala (Prague, 1887); "Das Böhmische National Theater in der ersten internationalen Musik- und Theater-Ausstellung zu Wien im Jahre 1902," by Fr. Ad. Subert (Prague, 1882); "Zdenko Fibich," by C. L. Richter (Prague, 1900); "Bohème," a volume in the series, "Histoire de la Musique," by Albert Soubies (Paris, 1898); articles by Friedrich Hlavác and J. J. Kral, published respectively in the American magazines, *Music Review* and *Music;* the article, "Friedrich Smetana," in "Famous Composers," new series, vol. i. (Boston, 1900); and articles in the *Mercure Musical* (Paris) of February and March, 1907.

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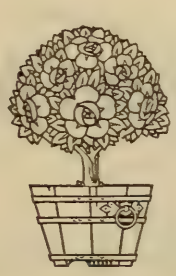

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PROGRAMME

Rachmaninoff . . . . Symphony in E minor, No. 2, Op. 27

I. Largo—Allegro moderato.
II. Allegro molto.
III. Adagio.
IV. Allegro vivace.

Beethoven . Concerto for Pianoforte, No. 5, in E-flat major, Op. 73

I. Allegro.
II. Adagio un poco moto.
III. Rondo: Allegro ma non troppo.

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Symphony in E minor for Full Orchestra, No. 2, Op. 27.

Sergeï Vassilievich Rachmaninoff

(Born in the Government of Novgorod, April 1, 1873; now living.)

This symphony, composed at Dresden, was played at Moscow at a concert of the Imperial Russian Music Society in the course of the season of 1908–09. The composer conducted. It was performed in Berlin by the Philharmonic Orchestra, Mr. Nikisch conductor, November 29, 1909.

The first performance in the United States was by the Russian Symphony Society in New York, January 14, 1909.

The first performances in Boston were by the Boston Symphony Orchestra, October 14–15, 1910. The symphony was played again by this orchestra, November 4–5, 1910, and on March 29–30, 1912.

The symphony, dedicated to S. Tanéïeff, is scored for three flutes (one interchangeable with piccolo), three oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass drum, cymbals, Glockenspiel, and the usual strings.

There is an Introduction, Largo, 4-4, to the first movement. Violoncellos and double-basses give an indication of the chief motive. Sustained chords of wind instruments follow, and over them appears the leading thought of the symphony (violins). The solo for the basses is repeated a third lower, and again chords for wind instruments follow. (These passages for wind instruments are used reminiscently in the second movement.) The violin theme is now more broadly developed,

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and after a short crescendo a phrase for the English horn leads to the main portion of the first movement, Allegro moderato, E minor, 2-2.

The first theme, Molto espressivo, of the first movement, enters after four measures of prelude, and is given to the violins. A motive in triplets for basses, poco a poco più vivo, is added. This leads to a section, Moderato, in which, after preluding, a theme in G major is sung by violins. This becomes more passionate, and leads to a close in G major with a melody for 'cellos. The chief theme of the symphony is developed in the working-out, by solo violin, by the rest of the strings, and by wood-wind instruments. There is a noticeable rhythmic figure for violas, and this slackening of the pace brings the return of the chief theme of the movement with an elaborate crescendo. There are fanfares for the brass, and a horn-call is freely used. There is an agitated coda.

Second movement, Allegro molto, A minor, 2-2. The theme begins with horns and is carried out by violins, while there are characteristic figures for wood-wind instruments. The first section is constructed simply and clearly from portions of this theme. There is a melodious section, Moderato (violins in octaves, violas and 'cellos cantabile), and then the energetic rhythmic figure brings in the repetition of the first portion of the movement. The Trio, Meno mosso, begins with a design for second violins, and its development includes march-like harmonies for the brass. There is a free repetition of the scherzo portion, and at the end a reminiscence of the theme for brass in the Introduction. Mr. Philip H. Goepp, the editor of the Philadelphia Orchestra's Programme Books, characterizes this movement as "a complete change from introspection and passion to an abandon as of primitive dance. Strings stir the feet; the horns blow the first motive of the savage tune, the upper wood fall in with a dashing jingle,—like a stroke of cymbals in itself. But right in the answer comes the former short, nervous phrase that gets a new touch of bizarre by leaping a seventh from the tonic note. In this figure that moves throughout the symphony we seem to see an outward symbol of the inner connection. The Glockenspiel soon lends a festive ring to the main tune. There is a brief episode in the major, of tuneful song, a duet of rising and descending strains in

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lessened pace (moderato) that seem again to belong to the text of the first movement. When the dance returns, there is instead of discussion a mere extension of the main motive in full chorus. But here in the midst the balance is more than restored. From the dance that ceases abruptly we go straight to school or rather cloister. On our recurring (nervous) phrase a fugue is rung with all pomp and ceremony (meno mosso); and of the dance there are mere faint echoing memories, when the fugal text seems for a moment to weave itself into the first tune. Instead comes into the midst of sermon a hymnal chant, blown very gently by the brass, while other stray voices are running lightly on the thread of the fugue. There is, to be sure, a subtle, playful suggestion of the dance tune somehow in the air. A final blast of the chant in a tempest of the fugue brings us back to the full verse of the dance and the following melody. But before the end the chant and fugue return to chill the festivity, and the figures steal away in solemn stillness."

The third movement, Adagio, A major, 4-4, is in song form, and there are three leading melodies in succession. The chief one is given to the first violins; the clarinet has an expressive air; the third melody is for oboes and violins. In the middle section there is a return to the chief theme of the symphony. It occurs in dialogue form, and it also appears at the end of the repetition of the first section.

The finale, Allegro vivace, begins with a lively introduction which is rhythmically developed out of the first jubilant motive for full orchestra. There is a march theme for wind instruments. The second theme is for strings, D major, and is in lyric mood. Many of the melodic figures heard before enter in the Finale. The climax of passion is reached when the brass sounds forth the bass motive of the introductory Largo, and at the end the Adagio theme is sung against the dance motive of the Finale.

***

Rachmaninoff's musical instinct was discovered at an early age, and carefully developed. When he was nine years old, he was sent to the Conservatory of St. Petersburg, and he studied the pianoforte there with Denyanski, but in 1885 he left this conservatory to enter

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the one at Moscow. There he studied the pianoforte, first with Zvireff, a pupil of Liszt, and afterward with Alexander Siloti,* a cousin of Rachmaninoff. His teachers in composition were Arensky and Tanéïeff. In 1891 he was awarded the highest honors as a pianist, and in 1892 the highest honors in composition, the gold medal of honor, for his opera "Aleko" in one act (with the libretto after Pushkin). He then travelled for some years, and gave many concerts in Russia. In 1899 he visited London at the invitation of the Philharmonic Society, and conducted his Fantasia, "The Cliff," based on Lermontoff's poem, and appeared as pianist at the Philharmonic concert, April 19. In 1902 he appeared at Vienna as a pianist, and in 1907 visited Paris. In 1897 he was appointed conductor at the Moscow Private Opera, but he gave up this position at the end of a year. In 1893 he was appointed professor of the pianoforte at the Maryinsky Institute for girls in Moscow. In 1904 he was appointed first conductor at the Imperial Theatre of Moscow, and it is said that he accepted the position with the condition that he should conduct only Russian operas. In 1906 he resigned the position to devote himself to composition, and he left Moscow to make Dresden his dwelling-place. He has visited St. Petersburg and Moscow to conduct concerts of the Philharmonic Association in the former city and of the Imperial Musical Association in the latter.

Mr. Rachmaninoff made his first appearance in the United States as a pianist, giving a recital at Smith College, Northampton, November 4, 1909. He played with the Boston Symphony Orchestra on the trip that began November 8, 1909.

His first appearance in Boston was at his recital in Symphony Hall, November 16, 1909, when he played his Sonata in D minor, Op. 28; Mélodie, Humoresque, Barcarolle, Polichinell; and Four Preludes, D major, D minor, C minor, C-sharp minor. He played in Boston at a concert of the Boston Symphony Orchestra, December 18, 1909, when his second pianoforte concerto, Op. 18, was heard here for the first time, and at this concert he conducted his symphonic poem, "The Island of the Dead," which was then performed for the first time in Boston. It was performed again by the Boston Symphony Orchestra, February 19, 1910, April 15, 1911. At Mrs. Hall McAllister's Musical Morning, January 10, 1910, at the Hotel Somerset, he played his own

* Siloti visited Boston in 1898, and played here at a concert of the Boston Symphony Orchestra, February 5, when he played Tschaikowsky's Concerto for pianoforte, G major, No. 2, Op. 44. He gave three recitals here that season, February 12, 14, March 12. At the last he was assisted by Messrs. Kneisel, violinist, and Schroeder, violoncellist. He also played here at a concert of the Kneisel Quartet, March 14, 1898 (Tschaikowsky's Trio, Op. 50).

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His pianoforte concerto in F-sharp minor, No. 1, was played in Boston at a concert of the Boston Symphony Orchestra, December 17, 1904, when Mr. Carlo Buonamici was the pianist, and his song, "Von Jenseits," was sung by Miss Muriel Foster at a concert of the Boston Symphony Orchestra in Boston on April 2, 1904.

But the name of Rachmaninoff was known in Boston earlier through performances of his pianoforte pieces. Mr. Siloti played the Prelude in C-sharp minor at his recitals in Steinert Hall, February 12, February 14, and March 12, 1898, and on February 14, 1898, he played the Valse, Op. 10. Mr. Rachmaninoff's Elegiac Trio (in memory of Tschaikowsky) was produced in Boston, December 20, 1904, at a concert of the Eaton-Hadley Trio (Mrs. Jessie Downer-Eaton, pianist, Mr. Louis Eaton, violinist, Mr. Arthur Hadley, of the Boston Symphony Orchestra, violoncellist). His Sonata for Violoncello and Pianoforte, Op. 19, was first played in Boston, December 13, 1905, by Mr. Arthur Hadley and Mrs. Downer-Eaton. Songs and pianoforte pieces by Rachmaninoff have appeared from time to time on recital programmes.

A scene from his opera, "The Miser Knight," was performed for the first time in America at the Boston Opera House, March 11, 1910, Mr. George Baklanoff, baritone; Mr. Arnaldo Conti, conductor. A performance of "Don Pasquale" preceded. The scene was performed several times afterwards at this opera house, always with Mr. Baklanoff.

His symphony in E minor, No. 2, Op. 27, was performed for the first time in the United States by the Russian Symphony Society, New York,

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January 14, 1909. On November 28, 1909, his new pianoforte concerto, D minor, No. 3, was performed for the first time anywhere at a concert of the New York Symphony Orchestra in New York, and he was the pianist.

His Fantasia, "The Cliff," was performed in New York by the Russian Symphony Orchestra, January 28, 1904, and it was played afterwards by this orchestra.

Among the compositions of Mr. Rachmaninoff are these:—

OPERAS: "Aleko," "The Miser Knight," Op. 24, "Francesca da Rimini," Op. 25, all of which have been performed in Moscow and St. Petersburg.

ORCHESTRAL: Symphony No. 1, Op. 13 (1895); Symphony No. 2, Op. 27 (composed in Dresden); "The Cliff" (after a poem by Lermontoff), Op. 7 (1892); "Gypsy Capriccio," Op. 12 (1895); Symphonic Poem, "The Island of the Dead," after the picture by Böcklin, Op. 29 (1909).

CONCERTOS AND CHAMBER MUSIC: Piano Concerto No. 1, F-sharp minor, Op. 1; Piano Concerto No. 2, C minor, Op. 18; Piano Concerto No. 3, D minor; Elegiac Trio (in memory of Tschaikowsky) for pianoforte, violin, and violoncello, Op. 9 (1893); Sonata for violoncello and Pianoforte, Op. 19; Two Pieces for violin and pianoforte, Op. 6; Two Pieces for violoncello and pianoforte, Op. 2.

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CANTATAS AND SONGS: "The Spring," cantata for baritone, chorus, and orchestra, Op. 20 (produced in 1902); Six Songs, Op. 4; Six Songs, Op. 8; Twelve Songs, Op. 14; Six Choruses for female voices, Op. 15; Humorous Chorus for mixed voices; "Fate" (to Beethoven's Symphony No. 5), Op. 17; Nine Romances for voice, Op. 26.

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MR. HUNEKER'S "OLD FOGY."

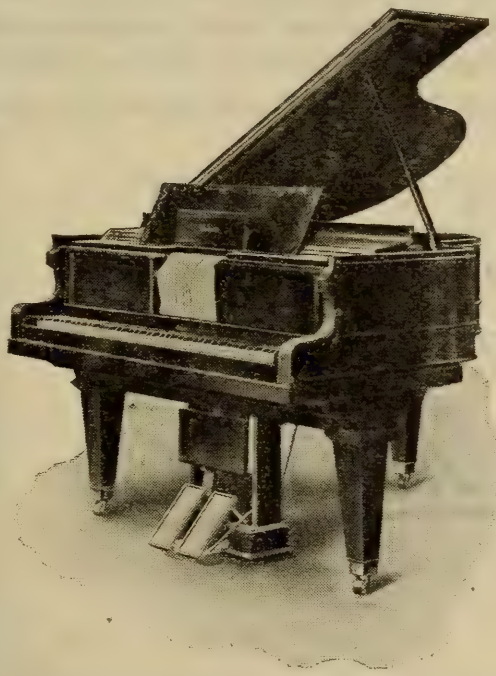
BY PHILIP HALE.

It was a loss to the development of musical appreciation in this country when Mr. James Huneker grew weary of writing about music, musical performances, and musicians. Afterwards he wrote about the theatre. Tired of that, he frequented picture galleries and shared his emotions, likes, and dislikes with the public. And he examined curiously the lives and theories of famous egoists, iconoclasts, and supermen. His biography of Liszt appeared and disappointed his admirers, the general public, and himself. With this exception, he has had little to say about music for several years.

And now comes a volume of about two hundred pages, entitled "Old Fogy: His Musical Opinions and Grotesques: with an Introduction, and Edited, by James Huneker." The publisher is Theodore Presser Company, Philadelphia.

Mr. Huneker describes the old gentleman in an introductory note as eccentric and irascible, with an expansive temperament, so that, while he admired the music of Dussek and Hummel, he was not unacquainted with modern composers, and took pleasure in castigating them; but in the act of chastisement his tongue was in his cheek. Living in Philadelphia, when he visited New York, he was unfair to orchestras of that city. He was narrow, prejudiced, and, above all, he contradicted himself from day to day. Now he would abuse Bach, and within twenty-four hours he would be extolling "The Well-tempered Clavichord." In one article Liszt is ranked among the immortals, in another he is put among the mortals. Whenever he spoke of Chopin, a flush came into his face, and his speech was heightened, as Montaigne lost his philosophical indifference when he thought of Socrates.

Old Fogy was caught reading a volume of Huysmans on art, but



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fantastic and sentimental writers of the nineteenth century had nourished him, above all E. T. A. Hoffmann, whose Kreisler, the Kapellmeister, would have got along famously with Old Fogy. Mr. Huneker confesses that he did not understand him. As a pianist, he was dry and neat. He was an enthusiastic advocate and an indifferent critic. A vivacious, pugnacious, slightly unbalanced man; "but he was a stimulating companion, boasted a perverse funny bone and a profound sense of the importance of being Old Fogy."

The first chapter, "Old Fogy is Pessimistic," reveals the man. He begins by saying that such phrases as the "progress of art," the "improvement of art," and the "higher average of art" are misleading and harmful. How can art improve? Is it an organism that is capable of growing up, maturing? If this is so, it can grow old, be only senile chatter, and die. Many of the scores in the Brown Room in the Boston Public Library are only tombstones in memory of composers, some of whom were dead while they composed and thought they were living. "Have you a gayer, blither, more youthful scapegrace writing to-day than Mozart? Is there a man among the moderns more virile, more passionately earnest or noble than Beethoven? Bach of the three seems the oldest, yet his C-sharp major Prelude belies his years. On the contrary, the Well-tempered Clavichord grows younger with time. It is the Book of Eternal Wisdom. It is the Fountain of Eternal Youth."

For the moderns are really the ancients. They have no naïve joy in creation. The composer of the twentieth century brings out his works in sorrow; his music is sad, complicated, morbid. Then there is Richard Strauss. "Some day I shall tell you what I think of the blond madman who sets to music crazy philosophies, bloody legends, sublime tommy-rot and his friends' poems and pictures." Berlioz says nothing in his music, but says it magnificently. Liszt was fortunate in being preceded by Berlioz. The former found the latter's symphonies too long, so he prescribed a homœopathic dose, the symphonic poem. "Nothing tickles the vanity of the groundlings like this sort of verbal fireworks: 'It leaves so much to the imagination,' says the stout man with the twenty-two collar and the number six hat." Liszt could not

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shake out an honest throw of a tune from his technical dice-box, so he built his music on so-called themes. He "named his poems, named his notes, put dog-collars on his harmonies,—and yet no one whistled after them." Compare these lines with the following chapters: "The Influence of Daddy Liszt" and "When I Played for Liszt," the former a slapdash and brutal assault, the latter an eloquent eulogy.

"Tschaikowsky studied Liszt with one eye; the other he kept on Bellini and the Italians. What might have happened if he had been one-eyed, I cannot pretend to say. In love with lush, sensuous melody, attracted by the gorgeous pyrotechnical effects in Berlioz and Liszt and the pomposities of Meyerbeer, this Russian, who began study too late, and being too lazy to work hard, manufactured a number of symphonic poems." This is splenetically unjust in one respect,—Tschaikowsky was not lazy, and he worked hard when his mind allowed him to compose. "Tschaikowsky either raves or whines like the people in a Russian novel." There is much more of this in the chapter "Tschaikowsky": how he turned Shakespeare's "Romeo and Juliet" into a bawd's tale; transformed Hamlet from a melancholy, philosophizing Dane into a yelling man of the Steppes, soaked with vodka; and makes over Francesca and her lover into "two monstrous Cossacks, who gibber at each other while reading some obscene volume."

Nor can Old Fogy endure the perverse, vile orgies of orchestral music of Strauss, "misfit music for such a joyous name, a name evocative of all that is gay, refined, witty, sparkling, and spontaneous in music! After Mozart give me Strauss—Johann, however, not Richard!"

No, the average of to-day is not higher. And what is meant by this phrase? Do more people go to concerts or more people enjoy music than fifty or a hundred years ago? Even if they do, numbers prove nothing. "I contend that there has been no great music made since the death of Beethoven; that the multiplication of orchestras, singing societies, and concerts are no true sign that genuine culture is being achieved. The tradition of the classics is lost; we care not for the true masters. Modern music making is a fashionable fad. People go because they think they should."

Still pessimistic, Old Fogy went to Bayreuth, and declared that he

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had listened to better performances of Wagner's music-dramas in Philadelphia. He had not visited Germany for thirty years. The Franco-Prussian War ruled everything. Ingenuousness had disappeared, and "in its place is smartness, flippancy, cynicism, unbelief, and the critical faculty developed to the pathological point." Nietzsche had elbowed out Schopenhauer from his niche. Wagner was classed as a fairly good musician, no inventor of themes, but his knowledge of harmony and constructive power are commendable. Siegfried Wagner was walking in the streets of Bayreuth, "a tin demi-god, a reduced octavo edition of his father bound in cheap calf." The "Ring" sounded antique, chiefly on account of the bad singing. Bayreuth was full of ghosts.

The chapter on "The Wagner Craze" follows. Wagner touched his apogee fifteen years ago and more. He was a reformer, not a founder, "a theatre musician, one accursed by a craze for public applause—and shekels—and, knowing his public, gave them more operatic music than any Italian who ever wrote for barrel-organ fame." His music, now stale in Germany, is imitated, or burlesqued, by the neo-Italian school. And what a thief Wagner was! "Rienzi" was a poor imitation of Meyerbeer. But Weber was the man he plundered with both hands. Wagner told his countrymen that his music required brains. "Aha!" said the German, "he means me"; that his music was not cheap, pretty and sensual, but spiritual, lofty, ideal. "Oho!" cried the German, "he means me again. I am ideal." And so the game went merrily on. The theatre is the place to hoodwink the "cultured" classes. "If 'The Flying Dutchman' is absurd in its story,—what possible interest can we take in the salvation of an idiotic mariner, who doesn't know how to navigate his ship, much less a wife,—what is to be said of 'Lohengrin'? This cheap Italian music, sugar-coated in its sensuousness, the awful borrowings from Weber, Marschner, Beethoven, and Gluck—and the story! . . . And Elsa! Why not Lot's wife, whose curiosity turned her into a salt trust! In 'Tristan' there is no action, and the orchestra never stops its garrulous symphonizing, while every theme is butchered to death."

Old Fogy was happier at Salzburg, where he bathed in Mozart's music and became healed; for to him Mozart is the greatest; less studied, less "doctrinaire," less artificial than Bach; blither and more serene than Beethoven. If Old Fogy had read M. Debussy's critical articles, he would have quoted the Frenchman's saying that Mozart has style and distinction, while Beethoven is lacking in these qualities. Beethoven, says Old Fogy, is dramatic, powerful, a maker of storms. "He is the father of all the modern melomaniacs, who, looking into their own souls, write what they see therein,—misery, corruption,

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slighting selfishness, and ugliness. . . . The dissatisfied peasant in the composer of the 'Eroica,' always in revolt, would not allow him tranquillity. Now is the fashion for soul hurricanes. These confessions of impotent wrath in music." But is the new generation returning to Mozart,—music for music's sake,—to the Beautiful? Debussy is nearer to Mozart than to another, and Richard Strauss in his last opera tried to express the Mozartian spirit.

It was to be expected that Mr. Huneker, masked as Old Fogy, would write again about Chopin, and he notes the fact that only a certain portion of his music is studied in private or played in public. "How to present a programme of Chopin's neglected masterpieces might furnish matter for afternoon lectures now devoted to such negligible musical débris as Parsifal's neckties and the chewing gum of the flower maidens. He suggests the E-major Scherzo, Op. 54, G-sharp minor Prelude, the E-flat minor Scherzo, the C-sharp minor Prelude, the Polonaise in F-sharp minor, which is not militant, in spite of the legend; also the Polonaises in F-minor and E-flat minor, the Nocturnes in F-sharp minor and C-sharp minor, the Bolero and Tarantella," not Chopin at his happiest, withal Chopin, the G-flat major Impromptu, and among the Mazurkas there is ample opportunity to choose the unfamiliar.

They now teach the piano better than they taught in the last century. Then there was too much soulless drilling of fingers. The forearm and upper arm were disregarded; the répertoire was restricted; there was cramping pedagogy; tone was not an important factor in the scheme. "In the early sixties we believed in velocity and clearness and brilliancy." Technic no longer counts: the pianist must excel in tone and interpretation. "I am sure those who had the pleasure of listening to William Mason will recall the exquisite purity of his tone, the limpidity of his scales, the neat finish of his phrasing. Old style, I hear you say! Yes, old and ever new, because approaching more nearly perfection than the splashing, floundering, fly-by-night, hysterical, smash-the-ivories school of these latter days. Music, not noise—that's what we are after in piano playing, the higher piano playing. All the rest is pianola-istic!" A modern pianist must have

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mastered at fifteen all the tricks of finger, wrist, forearm, and upper arm. The memory must be prodigious. "To top all these terrible things, you must have the physique of a sailor, the nerves of a woman, the impudence of a prize-fighter and the humility of an innocent child."

As these articles were written for the *Étude*, which is devoted to pedagogic questions, Old Fogy gives a little practical advice. The morning hours are too precious to be wasted on mechanical finger exercises. "Take up Bach, if you must unlimber your fingers and your wits. But even Bach should be kept for afternoon and evening." Rosenthal said, when asked what is the best time to study études: "If you must study them at all, do so after your day's work is done. By your day's work I mean the mastery of the sonata or piece you are working at. When your brain is clear, you can compass technical difficulties much better in the morning than the evening. Don't throw away those hours. Any time will do for gymnastics."

All the pianists with a beautiful tone sit low before the keyboard. "Where you sit high and the wrists dip downward your tone will be dry, brittle, hard. Doubtless a few pianists with abnormal muscles have escaped this, for there was a time when octaves were played with stiff wrists and rapid tempos. Both things are an abomination, and the exception here does not prove the rule."

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Four pianists are grouped together as famous virtuosos. Vladimir de Pachmann is a survival of an old and charming school whose shibboleth was touch, not tone. Old Fogy thinks that the three most beautiful touches of the piano of the nineteenth century were those of Chopin, Thalberg, and Henselt. The orchestral school follows, with Liszt, Tausig, and Rubinstein setting the pace. The second of the virtuosos considered is Paderewski, and the later Paderewski is very unlike the pianist of 1891. "His style more nearly approximates Rubinstein's plus the refinement of the Henselt school. He has sacrificed certain qualities. That was inevitable. All great art is achieved at the expense—either by suppression or enlargement—of something

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precious. Paderewski pounds more; nor is he always letter perfect; but do not forget that pounding from Paderewski is not the same as pounding from Tom, Dick, and Harry. And like Rubinstein, his spilled notes are more valuable than other pianists' scrupulously played ones. . . . Tired of his old, subdued, poetic manner, tired of being called a salon pianist, . . . Paderewski began to study the grand manner. . . . His tone is still forced; you hear the 'chug' of the suffering wires; but who cares for details—when the general performance is on so exalted a plane? And his touch is absolutely luscious in cantabile."

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Then there is Joseffy, to Old Fogy the most satisfying of all the pianists. "Never any excess of emotional display; never silly sentimentalizings, but a lofty detached style, impeccable technic, tone as beautiful as starlight—yes, Joseffy is the enchanter who wins me with his disdainful spells."

And this is the summing up: "Paderewski is Paderewski—and Joseffy is perfection. Paderewski is the most eclectic of the four pianists I have taken for my text; Joseffy the most subtly poetic; d'Albert the most profound and intellectually significant, and Pachmann—well, Vladimir is the *enfant terrible* of the quartet, a whimsical, fantastic charmer, an apparition with rare talents, and an interpreter of the Lesser Chopin (always the great Chopin) without a peer."

There are other chapters: one on Bach, "Wagner Opera in New York" (this in flippant vein), an experience at the Paris Conservatory, an essay on "Tone *versus* Noise," Old Fogy's description of his own symphonic poem, "Childe Roland," an account of examinations at the College for Critics, etc. The book affords profit and entertainment, yet there is danger in it, for the serious may take it all seriously, and note in the margin the contradictory statements of the author, or accuse him of extravagance.

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POPULAR OPINIONS.

(From the *Pall Mall Gazette* of November 19, 1913.)

It is often very interesting to speculate as to what the public verdict will be on a new production, if only because experience proves that it is extremely difficult, in more cases than not, to discover beforehand the factors likely to make for success. Indeed, there seems to be no fixed standard, the truth being that people in the main are guided by their feelings rather than intellect, and these are worked upon sometimes in unaccountable ways. This surely must be the reason why the professional critics and the public occasionally take diametrically opposite views, and why a whole work of art may be universally praised in the press, but to end in being a *succès d'estime* or the reverse.

In the long run no one is really mistaken, the whole question resolving itself into different points of view. Generally speaking, that of the public is conservative in tone, and departures from the accepted traditions in art must necessarily be received with reserve. It is, however, readily sympathetic with qualities of a sensational order, and one can quite understand why Wagner's music was more popular from the very beginning than that of Schumann or Brahms, and, indeed, is still so. The case of Wagner is especially interesting, since it was one of a really great man being accepted by the public in the teeth of the reasoned judgment of the authorities. The latter for once were caught napping, evidently having allowed their intellectual faculties such free play that the obvious æsthetic appeal of the music was missed altogether. The *idée fixe* that opera could only be written in the formal stage of Mozart led to such astonishing criticisms that H. F. Chorley could write of "Tannhäuser" that Wagner's music was in entire discordance with its subject."

But there is another side to the picture, for the readiness to accept the obvious has not by any means always had as happy a result. We all feel now that the exterior brilliance of effect, the sensational glow of orchestral color, characteristic of Wagnerian opera, is superimposed upon an emotional sincerity which keeps the music in the place from which later and more daring methods might otherwise have ousted it. Not so with Meyerbeer, for example, once a great operatic idol of the multitude, whose method strikes one nowadays as being too shallow and his themes too commonplace to support the purely effective and spacious style of the writing. Then Mendelssohn is a composer of whom one hears it said from time to time that the pendulum will swing back, and that his one-time popularity will return. But will it? Shall

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we ever be familiarized again with more than the violin concerto "Elijah" or the overtures "Midsummer-Night's Dream" and "Hebrides"? It is very doubtful, since, if simplicity of method, clarity, and elegance are needed, they can be found elsewhere, and without a certain weakness in the sentiment of the expression.

It seems evident from past history that the most difficult quality to form a certain judgment about is sincerity. Undoubtedly here the public and professional critics alike can be equally misled. While in the one case every one must appreciate and value the warm enthusiasm which leads to generous acceptance of a man's creative work, the reserved judgment of the few represents a point of view to be respected. On the whole, as regards the composer, it is better for him, in the long run, if success comes late rather than early. For there can be no denying the fact that it is given to very few natures to remain absolutely indifferent to the opinion of their fellow-creatures, and he who begins by pleasing the public may quite unconsciously fall into the frame of mind which prompts writing to please them. Once that happens, the natural qualities of the expression which originally created the favorable impression may all too easily disappear, little obvious tricks and mannerisms taking the place of a genuine development, only to end in staleness and eventual neglect.

Of all brilliant exceptions to cases of the kind, that of Verdi naturally occurs to one as being the most remarkable. The forthcoming revival of "Falstaff" by the students of the Royal College of Music will bring forward the last creation of that great genius who a few years previously, and then at the age of seventy-three, had shown yet again to the world with his "Otello" that the creative artist must always be advancing. The fame of the composer was sufficient to give "Falstaff'" a temporary success. Its day, however, has yet to come. Just at present it seems impossible, with a public spoilt for pure musical comedy by the vogue for operas of a sensational and spectacular kind. Besides, one wants another Maurel, which calls to mind the fact that it is not only composers who may be harmed by public adulation. The greatest difficulty here lies in preventing the interpretative outlook from becoming cramped, owing to the insistent popular demand for constant repetition of the same performances.

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Mr. Spooner is a delightful and rare tenor, and charmed the audience with his artistic program.—*Washington Herald.*

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In so far as the popular opinion never fails to recognize personality in the interpretative artist or qualities of sheer effectiveness and emotion in the creative, it is to be trusted, but the feelings which prompt such recognition are too primitive, so one might say, to make the judgments sound artistically. The musical art is a complex thing, and one cannot get away from the fact that there are certain qualities which make works endure and set up, as it were, a standard by which everything finally must be judged. When the characteristics of a composer's style are such as were those of Wagner, the appreciation can come first and the reasoning why afterwards. On the other hand, we may not be able to discover at first why it is that a new and strange voice attracts or repels, and, for example, may easily mistake emotion for sensuous excitement or the reverse, with the resulting differences of opinion which will always present so interesting a problem to the onlooker.

Concerto No. 5, E-flat, for Pianoforte and Orchestra, Op. 73.

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven wrote this concerto in 1809 at Vienna. The town was occupied by the French from May 12 to October 14. Other works of the year were the String Quartet in E-flat, Op. 74, the Sonata in E-flat, Op. 81 *a*, Sonata, F-sharp major, Op. 78, a march for a military band, some pianoforte pieces, and songs. And it was in 1809 that Joseph Haydn died.

The autograph bears this inscription: "Klavier Konzert 1809 von LvBthvn." The concerto was published in February, 1811, and the title reads as follows: "Grand concerto pour le Pianoforte avec accompagnement de l'orchestre composé et dédié à Son Altesse Impériale Roudolphe Archi-Duc d'Autriche, etc., par L. v. Beethoven Œuv. 73."

It is said that the first public performance of which there is any record was at Leipsic on November 28, 1811. The pianist was Friedrich Schneider.* The *Allgemeine Musik Zeitung* described the concerto as

* Johann Christian Friedrich Schneider, organist, pianist, composer, teacher (1786–1853). He was busy as organist, pianist, and conductor at Leipsic, from 1807 to 1821, when he settled at Dessau, where he died.

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"without doubt one of the most original, imaginative, effective, but most difficult of all existing concertos." Schneider, it seems, played "with soul" as well as force, and the orchestra accompanied remarkably, for "it respected and admired composer, composition and pianist."

The first performance with which Beethoven was concerned was at Vienna on February 12, 1812, when Karl Czerny (1791–1857) was the pianist. The occasion was a singular sort of entertainment. Theodor Körner, who had been a looker-on in Vienna only for a short time, wrote home on February 15: "Wednesday there took place for the benefit of the Charitable Society of Noble Ladies * a concert and a representation of three pictures after Raphael, Poussin, and Troyes, as Goethe describes them in his 'Elective Affinities.' A new concerto by Beethoven for the pianoforte did not succeed." Castelli's "Thalia" gave as the reason of this failure the unwillingness of Beethoven, "full of proud self-confidence," to write for the crowd. "He can be understood and appreciated only by the connoisseurs, and one cannot reckon on their being in a majority at such an affair." Thayer moralizes on this statement. "The trills of Miss Sessi † and Mr. Siboni ‡ and Mayseder's Variations on the March from 'Aline' § were appropriate to the occasion and the audience." And he might have added with reference to this concerto the line of Burns, slightly altered:—

"Compar'd with this, Italian trills are tame."

The programme of this entertainment was as follows:—

* The title of this society was "Gesellschaft adelicher Frauen zur Beförderung des Guten und Nützlichen."

† There were four distinguished sisters by the name of Sessi. Marianne (1776–1847) was, perhaps, the most famous, and she was applauded in many cities, although the Earl of Mount Edgcumbe heard her in London in 1815, and wrote: "The first woman, Sessi, was somewhat of a singer, with whom, though it was difficult to find fault, it was equally so to be pleased." The oboist Parke admitted that her voice was "clear and powerful, its compass was extensive, and her style tasteful; but she sang without expression." Marianne married a rich grocer named Natorp. Imperatrice (1784–1808) married an army officer, Baron von Natorp, brother of the grocer. Caroline sang at Naples. Anna Maria (1790–1864) began her career at Vienna about 1811, and afterward was known on the stage as Neumann-Sessi. This débutante was probably Maria Theresa Sessi. She was of another family, and began her career at Parma in 1805; and on December 26 of that year she appeared at La Scala, Milan. She went to Vienna, afterward to cities of Poland and Russia, and from 1835 to 1837 she sang again in Italy, but without conspicuous success.

‡ Giuseppe Siboni, celebrated tenor, was born at Bologna in 1782. He was for a long time at the opera house in Prague. He died at Copenhagen in 1839.

§ Joseph Mayseder, violinist and composer (1789–1863), was born at Vienna, and he died there. He seldom gave concerts, and he never went on tours; yet, as a virtuoso, he was admired by Paganini. There were several operas founded on the story of Aline, Queen of Golconda. The most famous were by Monsigny (1766), Berton (1803), Boieldieu (1808), Donizetti (1828).

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3. Scene and Aria from "Adelasia ed Aleramo" . . . . . *Mayr* †
(Sung by Ther. Sessi, her first appearance.)
4. Grand New Concerto for Pianoforte, dedicated to Archduke Rudolph by *Louis van Beethoven*, played by *Carl Cserny* (*sic*).
5. Poussin's "Esther Fainting before King Ahasuerus."
6. Aria from "Debora e Sisera" . . . . . *Guglielmi* ‡
(Sung by Mr. Siboni.)
7. Variations for Violin on the March from "Aline" . *Maiseder* (*sic*)
(Played by Mayseder.)
8. Duet from "Adelasia e Aleramo" . . . . . *Mayr*
(Sung by Sessi and Siboni).
9. Franz de Troyes's "The Arrest of Haman by Command of Ahasuerus in the Presence of Esther."

The Vienna correspondent of the *Allgemeine Musik Zeitung* wrote that the extravagant length of the concerto diminished the total effect which the "noble production of the mind" would otherwise have made. As for Czerny, "he played with much accuracy and fluency, and showed that he has it in his power to conquer the greatest difficulties." But the correspondent wished that there were greater purity in his performance, a finer contour.

The tableaux pleased mightily, and each one was repeated.

One of the first performances, if not the first, in Boston, was at a concert of the Germania on March 4, 1854. The pianist was Robert Heller.§

The concerto was, no doubt, as Mr. Apthorp says, called the "Emperor" "from its grand dimensions and intrinsic splendor." The orchestral part is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement, Allegro, in E-flat, 4-4, opens with a strong chord for full orchestra, which is followed by a cadenza for the solo instrument.

The first theme is given out by the strings, and afterward taken up by the clarinets. The second theme soon follows, first in E-flat minor softly and staccato by the strings, then legato and in E-flat major by the horns.

* Casimir Anton Cartellieri (1772-1807), composer and chapel-master to Prince Lobkowitz at Liebeshausen.

† "Adelasia ed Aleramo," opera by G. S. Mayr (1763–1845), was produced at La Scala, Milan, December 26, 1806, when Sessi created a part.

‡ "Debora e Sisera," oratorio (1794), by Pietro Guglielmi (1727 (?)–1804).

§ Robert Palmer, known as Robert Heller, was born at Canterbury, England, in 1833. He studied music, and at the age of fourteen won a scholarship in the Royal Academy of Music, London. Fascinated by the performances of Robert Houdin, he dropped music to become a magician, and he came to the United States in September, 1852. Some say that he made his first appearance in New York at the Chinese Gardens as a Frenchman; others, that his first appearance was at the Museum, Albany, N.Y. He met with no success, and he then went to Washington, D.C., where he taught the piano and served as a church organist. He married one of his pupils, Miss Kieckhoffer, the daughter of a rich banker, and at once went back to magic. In New York he opened Heller's Hall, and was eminently successful. He then went to London, opened Poole's Theatre, and he came back to New York in 1875. He had given exhibitions of his skill in Australia and India. He died at Philadelphia, November 28, 1878. His name stands very high in the list of magicians. His tricks of "second sight" for a long time perplexed the most skilful of his colleagues. And he was one of the first to use electricity as a confederate. In his will he instructed his executors to destroy all his apparatus. For a long and interesting explanation of his "second sight" tricks, see "Magic," by A. A. Hopkins (Munn & Co., New York, 1897).

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It was usual at that time for the pianist to extemporize his cadenza, but Beethoven inserted his own with the remark, "Non si fa una cadenza ma s' attacca subito il seguente" (that is to say, "Do not insert a cadenza, but attack the following immediately"); and he then went so far as to accompany with the orchestra the latter portion of his cadenza.

The second movement, Adagio un poco moto, in B major, 2-2, is in the form of "quasi-variations," developed chiefly from the theme given at the beginning by muted strings. This movement goes, with a suggestion hinted by the pianoforte of the coming first theme of the Rondo, into the Rondo, the Finale, Allegro, in E-flat, 6-8. Both the themes are announced by the pianoforte and developed elaborately. The end of the coda is distinguished by a descending long series of pianoforte chords which steadily diminish in force, while the kettledrums keep marking the rhythm of the opening theme.

***

Karl Czerny played Beethoven's Concerto in E-flat for pianoforte when it was produced for the first time in Vienna. Why did not the composer play it? He made his first appearance in that city as a pianist when he played his Concerto in C major (March 29, 1795). He had improvised there privately in 1787, and for some years he was esteemed in Vienna as a pianist rather than composer. We find him playing his Concerto in G major and the pianoforte part of his Fantasia with chorus and orchestra in December, 1808, thirty years after he had appeared at Cologne as an infant phenomenon. But after that he preferred to let his pupils interpret his works, the Baroness Ertmann in concerts of a private nature and Czerny in public concerts.

Some years ago Franz Kullak wrote a series of introductory chapters to his excellent edition of Beethoven's concertos for pianoforte and orchestra. One of these chapters, devoted to consideration of Beethoven as a pianist, was Englished, in connection with Kullak's essay on the Execution of the Trill, by Dr. Theodore Baker, and published in 1903 by G. Schirmer, of New York.

Beethoven at a tender age was urged to severe piano practice. One of his teachers said of him when he was eight years old, "He plays the

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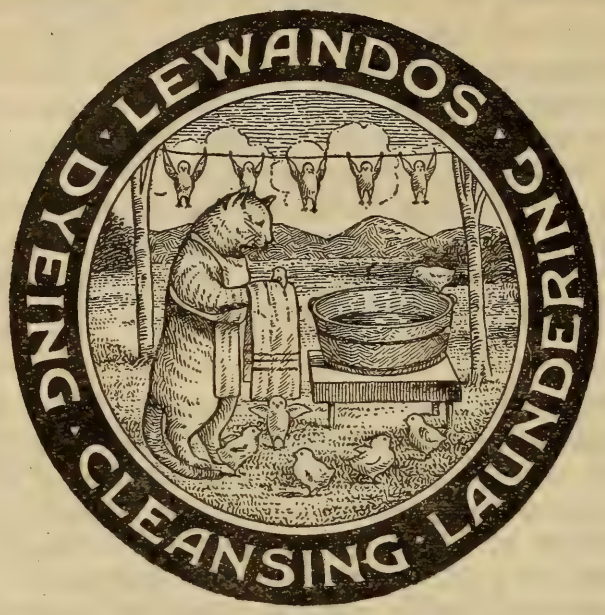

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pianoforte with vigor and in a finished manner." When Beethoven, about seventeen years old, met Mozart, he complained that, although he took lessons from him,—probably in composition,—Mozart never played to him. Later he heard the Abbé Johann Franz Xaver Sterkel (1750–1817), then one of the foremost pianists in all Germany. "Beethoven, who had never before heard an illustrious pianist, was unfamiliar with the fine shadings in the treatment of the instrument; his own playing was rough and hard." Nevertheless, he played his variations on "Vieni Amore" (composed about 1790), "also a great many other pieces not less difficult, and, to the extreme surprise of his hearers, in precise and perfect imitation of the elegant styles which had impressed him in Sterkel's performance." Another wrote of him in comparison with Vogler: Beethoven is, "aside from his dexterity, more eloquent, imposing, expressive—in a word he touches the heart more; he is therefore as fine in Adagio as in Allegro." And this writer declared that the pianist had struck out a new path.

Mozart had delighted by his clearness, roundness, tranquillity, delicacy. Beethoven surprised the Viennese by his vigor, fiery expression, grandeur.

Here is a significant fact: "As Beethoven's creative genius continually sought greater and loftier tasks, his careful attention to the details of technic appears to have relaxed."

And then his deafness increased.

J. B. Cramer, himself a great pianist, the only pianist praised by Beethoven, said of his friendly rival, "All in all, Beethoven was, if not the greatest, certainly one of the greatest and most admirable pianists I have ever heard." He heard him in 1799–1800. Cherubini heard him five years later, and characterized his performance as "rough." Clementi described it as "little cultivated, not seldom violent, like himself, but full of spirit." The prevailing opinion was that his style was admirable, his technique adequate, and his touch too violent. When he played his G major Concerto at the famous performance in 1808, Reichardt bore witness that he played with "astounding cleverness in the fastest possible tempi. The Adagio, a masterly movement of beautifully developed song, he sang on his instrument with a deep, melancholy feeling that thrilled me."

Czerny, the teacher of Liszt, was a pupil of Beethoven. He said of his master (1800–05) that no one rivalled him in the swiftness of his scales, in double-trills; that his attitude was calm and refined, "without the slightest gesticulation (except bending over as his deafness increased)"; that he pedalled a great deal, "far more than is indicated in his works"; that his titanic force was too much for the instruments of the period.

Ries, another pupil, said: "As a rule he played his compositions

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most eccentrically; however, he usually kept strict time, though he would occasionally hurry somewhat the tempo."

Nisle wrote: "As a player he is, to be sure, inferior to many others in elegance and technical accomplishments; and as he was hard of hearing, he played rather loud; but one lost sight of his defects when the master disclosed the depths of his soul."

Here surely are opinions at variance. It must be remembered that some of them came to us through the speech of several, and that in some instances the original speech was the recollection of a man who heard Beethoven years before he was questioned about him. Some years ago, here in Boston, Mr. Busoni was praised here by some for his delicacy; by others he was reproached for his violence. And which opinion was the true one?

There is always interest in speculation concerning a composer's interpretation of his own works. In some instances the composition suffers because the technic of the composer-pianist is inadequate. Thus Brahms—we speak from personal knowledge—in the eighties was a coarse, nerve-rasping pianist.

To-day you often hear a pianist reproached for his interpretation of Beethoven's music. "No, his performance was not in the spirit of Beethoven,"—a beautiful phrase, like that other phrase, "The chronometer of God never errs," which in Mark Twain's story passed as beautiful until some one had the boldness to ask, "What is the chronometer of God?"

If Beethoven should play his sonatas to us now in Boston, would not some one complain of his lack of temperament? and might not some one say, from force of habit: "He is an interesting pianist, but he should not attempt to play Beethoven: he had better stick to Chopin or Liszt"?

Let us see what Beethoven himself said about pianoforte music and pianists. We quote from the excellent little book, "Beethoven: The Man and the Artist, as revealed in his own Words," compiled and annotated by F. Kerst, translated and edited with additional notes by H. E. Krehbiel (New York, 1905):—

"It has always been known that the greatest pianoforte players were also the greatest composers; but how did they play? Not like the pianists of to-day, who prance up and down the keyboard with passages in which they have exercised themselves—*putsch, putsch, putsch;*—what does that mean? Nothing. When the true piano-

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forte virtuosi played, it was always something homogeneous, an entity; it could be transcribed and then it appeared as a well-thought-out work. That is pianoforte playing; the other is nothing!" (1814.)

"Candidly I am not a friend of *Allegri di bravura* and such, since they do nothing but promote mechanism."

"The great pianists have nothing but technique and affectation." (1817.)

"As a rule, in the case of these gentlemen (pianoforte virtuosi) all reason and feeling are generally lost in the nimbleness of their fingers."

"These pianoforte players have their coteries, which they often join; there they are praised continually,—and there's an end of art!"

"You will have to play a long time yet before you realize that you cannot play at all."

He said to Czerny, who was teaching his nephew Karl: "With respect to his playing with you, when he has acquired the proper mode of fingering and plays in time and plays the notes with tolerable correctness, only then direct his attention to the matter of interpretation; and when he has got thus far do not stop him for little mistakes, but point them out at the end of the piece. Although I have myself given very little instruction, I have always followed this method, which quickly makes *musicians*, and that, after all, is one of the first objects of art."

"Always place the hands at the keyboard so that the fingers cannot be raised higher than it is necessary; only in this way is it possible to produce a singing tone."

"The solo sonatas [Op. 109–111?] are perhaps the best, but also the last music that I composed for the pianoforte. It is and always will be an unsatisfactory instrument. I shall hereafter follow the example of my grand master, Handel, and write every year only an oratorio and a concerto for some string or wind instrument, provided I shall have finished my tenth symphony (C minor) and Requiem."

"God knows why it is that my pianoforte music always makes the worst impression on me, especially when it is played badly."

Having heard Mozart's Concerto in C minor at a concert, he exclaimed to his companion: "Cramer, Cramer, we shall never be able to compose anything like that!"

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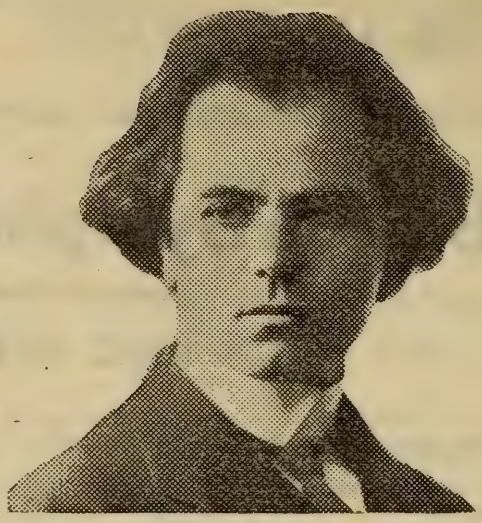

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Brahms . . . . . Symphony in E minor, No. 4, Op. 98

I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

Songs with orchestra:

Hugo Wolf . . . . "Verborgenheit" ("Retirement")
Strauss . . . . . "Wiegenlied" (Cradle Song)
Strauss . . . . . "Caecilie"

Rimsky-Korsakoff . . . Caprice on Spanish Themes, Op. 34

I. Alborada.
II. Variations.
III. Alborada.
IV. Scene and Gypsy Song.
V. Fandango of the Asturias.

Songs with orchestra:

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SYMPHONY IN E MINOR, OP. 98 . . . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance, and Schumann's Symphony in B-flat was substituted for the concert of November 27. There were further rehearsals, and the work was played for the first time at a concert of the Boston Symphony Orchestra on December 23, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürz Zuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last. Miss Florence May, in her Life of Brahms, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under,

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whilst Frau Fellinger sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Mr. Max Kalbeck, whose Life of Brahms, not yet completed, contains 1,823 pages.

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich Concerts at Cologne, asked that he might produce this new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He was vexed because Wüllner had performed a symphony by Bruckner, and he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works, and a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the value of his fourth symphony. He wished to know the opinion of Elisabeth von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If people like Billroth, Hanslick, and you do not like my music, whom will it please?" he said to Kalbeck.

There was a preliminary rehearsal at Meiningen for correction of the parts. Bülow conducted it, and there were present the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen

GUSTAV MAHLER

A Study of His Personality and Work By PAUL STEFAN

Translated from the German by T. E. CLARK

Pp. viii & 132

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The Author does not wish this work to be considered as a biography. And, although leading biographical data are not lacking, the whole spirit of the book is rather one of enthusiastic appreciation and propaganda.

Dr. Stefan's masterly analyses of Mahler's compositions fill a large portion of the book, and will be found most illuminative and interesting. A full list of these compositions, and a bibliography, are contained in the Appendix.

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orchestra, and Frederick Lamond, the pianist. Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and von Bülow in Germany and in the Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January, 17 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of fun at the fact, trumpeted by Brahms's admirers, that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241–244.) It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.

This symphony was performed at the Philharmonic concert in Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded

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there to an important work by Brahms. To-day [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever." *

***

In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms, and it is thought that they influenced Brahms in the composition of this symphony. Mr. Kalbeck thinks that the whole symphony pictures the tragedy of human life. He sees in the Andante a waste and ruined field, as the Campagna near Rome. He notes the appearance of a passage from Brahms's song "Auf dem Kirchhofe" with the words "Ich war an manch vergess'nem Grab gewesen." To him the Scherzo is the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck is reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been born at all is superior to every view of the question; and this when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."

***

The symphony was published in 1886. It is scored for two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns,

* Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft." March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.

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two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E minor on account of its pale, wan character, to express the deepest melancholy. "E minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister tonalities, G major and E major, are capable of expressing so truthfully to life." Composers of symphonies have, as a rule, avoided E minor as the chief tonality. There is a symphony by Haydn, the "Trauersymphonie" (composed in 1772), and, in marked contrast with Riemann's view, Raff's ninth symphony, "In Summer" (composed in 1878), is in E minor. One of Bach's greatest organ preludes and fugues, Beethoven's Sonata, Op. 90, and one of the quartets of his Op. 59 are in this tonality, which has been accused as dull in color, shadowy, suggestive of solitude and desolation. Huber's "Böcklin" Symphony is in E minor; so is Rachmaninoff's Second Symphony. Chopin's Concerto in E minor for piano is surely not a long, desolate waste. Riemann reminds us that there are hints in this symphony of music by Handel—"Brahms's favorite composer"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The

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Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the 'cellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony. "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, 'cellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.' * A theme of the second movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the 'cellos are derived. The third movement, Allegro giocoso, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with the Finale, an artfully contrived Ciacona of antique form, but of modern contents. The first eight measures give the 'title-page' of the Ciacona. The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a Più allegro for the close."

We have seen that, while Dr. Hugo Riemann finds E minor the tonality of fall, Raff, the composer, chose that tonality for his symphony, "In Summer," which is thus arranged: I. "A Hot Day," E minor, with middle section in E major; II. "The Elfin Hunt," F major, D major, F major; III. Eclogue, C major; IV. "Harvest Wreath," E major, C major, E major. The tonality that reminds Dr. Riemann of decay and approaching death seemed to Raff the inevitable

* Dr. Reimann here quotes from Hermann Kretzschmar's "Führer durch den Concertsaal."—Ed.

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suggester of the blazing sun or the grinning dog-star. And Raff was of an extremely sensitive organization. To him the tone of the flute was intensely sky-blue; oboe, clear yellow to bladder-green; cornet, green; trumpet, scarlet; flageolet, dark gray; trombone, purplish red to brownish violet; horn, hunter's green to brown; bassoon, grayish black. (See Raff's "Die Wagnerfrage," 1854, and Bleuler and Lehmann's "Zwangmässige Lichtempfindungen durch Schall," 1881.)

"VERBORGENHEIT" (RETIREMENT) . . . . . HUGO WOLF

(Born in Windischgräz in the south of Styria, March 13, 1860; died February 22, 1903, in the Lower Austrian Asylum in Vienna.)

Composed at Perchtoldsdorf, March 13, 1888. Poem by Eduard Mörike (1804–75).

Mässig und sehr innig, E-flat major, 4-4.

Lass, o Welt, o lass mich sein!
Locket nicht mit Liebesgaben,
Lasst dies Herz alleine haben
Seine Wonne, seine Pein!

Was ich traure, weiss ich nicht,
Es ist unbekanntes Wehe,
Immerdar durch Thränen sehe
Ich der Sonne liebes Licht.

Oft bin ich mir kaum bewusst,
Und die helle Freude zücket
Durch die Schwere, so mich drücket
Wonniglich in meiner Brust.

Lass, o Welt, etc.

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RETIREMENT.

Tempt me not, O world, again
With the joys of love's illusion;
Let my heart in lone seclusion
Hoard its rapture and its pain!

Unknown grief fills all my days,
Sorrow from my searching hidden
Floods my eyes with tears unbidden
When the sunlight meets my gaze.

Oft when dreaming brings me rest,
Comes a cheering ray of gladness
Through the shadows of my sadness,
Lights the gloom within my breast.

Tempt me not, etc.*

Mr. Newman says of this song: "Being almost the simplest in construction of all Wolf's songs, the *Verborgenheit* was one of the first to become popular both in Germany and other countries. It is of a kind, with its regular, strophic melody standing out above an 'accompaniment' in the ordinary sense of the word, that Wolf did not often affect. It is, indeed, the one song of his that reminds us most pointedly of other song writers, though, of course, the handling from 'Was ich traure' to 'Wonniglich in meiner Brust' is pure Wolf."

"WIEGENLIED," OP. 41, NO. 1 . . . . . RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg and Garmisch.)

"Wiegenlied," the first of a set of five songs, was composed in 1899. The collection was the first work published after the tone-poem "Heldenleben."

*This translation by Charles Fonteyn Manney was made for "Fifty Songs by Hugo Wolf: edited by Ernest Newman," and is here reprinted through the courtesy of Oliver Ditson Company.

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WIEGENLIED.

Träume, träume du, mein süsses Leben,
Von dem Himmel, der die Blumen bringt.
Blüten schimmern da, die beben
Von dem Lied, das deine Mutter singt.

Träume, träume, Knospe meiner Sorgen,
Von dem Tage, da die Blume spross;
Von dem hellen Blütenmorgen,
Da dein Seelchen sich der Welt erschloss.

Träume, träume, Blüte meiner Liebe,
Von der stillen, von der heil'gen Nacht,
Da die Blume seiner Liebe
Diese Welt zum Himmel mir gemacht.

Richard Dehmel.

LULLABY.

Dream, dear; dream, dear; for the earth is darkening,
Dream of Heaven and the flow'rs it brings.
Blossoms quiver there, while harkening
To the song thy tender mother sings.

Dream, dear; dream, dear; ever since the dawning
Of the day that brought my blossom here,
Since that brightest happy morning,
Thy dear care is all my joy and fear.

Dream, dear; dream, dear; flow'r of my devotion,
Of that happy, of that holy night,
When the bud of his devotion
Made my world as Heaven through its light.

Sanft bewegt, D major, 2-2. Composed at Maquarstein, August 22, 1899. Dedicated to Fräulein Marie Ritter. The orchestration is by Strauss.

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"CÄCILIE," OP. 27, NO. 2 . . . . . RICHARD STRAUSS

On the 10th of September, 1894, Strauss dedicated to his wife on their wedding day the book of songs, Op. 27, which had been written during the preceding winter. These songs, "for a voice with pianoforte accompaniment," are (1) "Ruhe, meine Seele!" (2) "Cäcilie," (3) "Heimliche Aufforderung," and (4) "Morgen." Strauss afterwards orchestrated Songs 2 and 4.

Sehr lebhaft und drängend, E major, 4-4.

"CÄCILIE."

Wenn du es wüsstest, was Bangen heisst,
Von brennenden Küssen, von Wandern und Ruhen
Mit der Geliebten Aug' in Auge und kosend und plaudernd,
Wenn du es wüsstest, du neigtest dein Herz!

Wenn du es wüsstest, was Bangen heisst,
In einsamen Nächten, umschauert vom Sturm,
Da Niemand tröstet milden Mundes die kampfmüde Seele,
Wenn du es wüsstest, du kämest zu mir!

Wenn du es wüsstest, was Leben heisst,
Umhaucht von der Gottheit weltschaffende Athem,
Zu schweben empor, lichtgetragen, zu seligen Höh'n,
Wenn du es wüsstest, du lebtest mit mir!

H. Hart.

If you but knew, sweet, what 'tis to dream
Of fond, burning kisses, of wand'ring and resting
With the beloved one; gazing fondly, caressing and chatting,
Could I but tell you, your heart would assent.

If you but knew, sweet, the anguish of waking
Through nights long and lonely
And rocked by the storm when no one is near
To soothe and comfort the strife-weary spirit.
Could I but tell you, you'd come, sweet, to me.

If you but knew, sweet, what living is
In the creative breath of God, Lord and Maker;
To hover, upborne on dove-like pinions
To regions of light. If you but knew it,
Could I but tell you, you'd dwell, sweet, with me.

John Bernhoff.

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Caprice on Spanish Themes, Op. 34.

Nicolas Andrejevitch Rimsky-Korsakoff.

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at St. Petersburg, June 21, 1908.)

Rimsky-Korsakoff's "Capriccio Espagnol" was performed for the first time in St. Petersburg at a Russian Symphony Concert, October 31,† 1887. The composer conducted.

The caprice was performed at one of Anton Seidl's Popular Orchestral Concerts at Brighton Beach, New York, by the Metropolitan Orchestra in 1891, at one of the concerts that were given from June 27 to September 7.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Dr. Muck conductor, February 15, 1908.

The Caprice is dedicated to the artists of the orchestra of the Imperial Russian Opera House of St. Petersburg. The names, beginning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The Caprice is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side-drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and strings.

The movements, according to the direction of the composer, are to be played without intervening pauses.

I. Alborada. Vivo e strepitoso, A major, 2-4. *Alborado*, derived from the Spanish word, *albor*, whiteness, dawn (Latin, *albor*, whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade*, which is applied also to festival music at daybreak in honor of an army officer.

* This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music lexicons give May 21.

† This date, given on the title-page of the score, is probably according to the Russian calendar. The date in our calendar would be November 12, 1887.

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This serenade opens with the wild, tempestuous chief theme, which is given to the full orchestra. There is a subsidiary theme for the wood-wind instruments. Both themes are repeated twice by solo clarinet, accompanied by horns and bassoons, and strings *pizz.* A delicate cadenza for solo violin brings the close, pianissimo.

II. Variations. Andante con moto, F major, 3-8. The horns give out the theme with a rocking accompaniment for strings. Before this theme is ended, the strings have the first variation. The second variation, poco meno mosso, is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, tempo primo, E major, organ-point on B, is for wood-wind, two horns, and two 'cellos, accompanied by sixteenth notes for clarinet and violins. The fifth, F major, is for full orchestra. A cadenza for solo flute brings the end.

III. Alborada. Vivo e strepitoso, B-flat major, 2-4. This movement is a repetition of the first, transposed to B-flat major and with different instrumentation. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin, and the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. Allegretto, D minor, 6-8. The dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm in gypsy fashion for horns and trumpets. The drum-roll continues, now *ppp*, and the second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettle-drum roll. The fourth, also free, is for clarinet over a roll of cymbals. The oboe gives a short version of the theme, The fifth cadenza is for harp with triangle. The gypsy song begins after a harp glissando. It is attacked savagely by the violins, and is punctuated by trombone and tuba chords and with cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure of accompaniment. The two themes are alternated, and there is a side theme for solo 'cello. Then the strings, *quasi guitara*, hint at the fandango rhythm of the last movement, and accompany the gypsy song, now blown staccato by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings alternating with harmonics *pizz.* The pace grows more and more furious, animato, and leads into the Finale.

V. Fandango of the Asturias. A major, 3-4.

The origin of the word "fandango" is obscure. The larger Spanish dictionaries question the derivation from the Latin "fidicinare," to play upon the lyre or any other stringed instrument. Some admit a Negro origin. In England of the eighteenth century a ball was commonly called a fandango. Mrs. Grove says that the Spanish word means "go and dance," but she does not give any authority for her statement. The dance is a very old one; it was possibly known in

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ancient Rome. Desrat looked upon it as a survival of Moorish dances, a remembrance of the voluptuous dances of antiquity. "The fandango of the theatre differs from that of the city and the parlor: grace disappears to make room for gestures that are more or less decent, not to say free, stamped with a triviality that is often shameless." Let us quote from Vuillier: "'Like an electric shock, the notes of the Fandango animate all hearts,' says another writer. 'Men and women, young and old, acknowledge the power of this air over the ears and soul of every Spaniard. The young men spring to their places, rattling castanets, or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exactest time with tapping heels. Partners tease and entreat and pursue each other by turns. Suddenly the music stops, and each dancer shows his skill by remaining absolutely motionless, bounding again into the full life of the Fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tic-tac of heels (*taconeos*), the crack of fingers and castanets, the supple swaying of the dancers, fill the spectators with ecstasy.' The music whirls along in a rapid triple time. Spangles glitter; the sharp clank of ivory and ebony castanets beats out the cadence of strange, throbbing, deafening notes—assonances unknown to music, but curiously characteristic, effective, and intoxicating. Amidst the rustle of silks, smiles gleam over white teeth, dark eyes sparkle and droop, and flash up again in flame. All is flutter and glitter, grace and animation—quivering, sonorous, passionate, seductive. *Olè! Olè!* Faces beam and eyes burn. *Olè, Olè!* The bolero intoxicates, the fandango inflames."

The principality of the Asturias, "the Wales of the peninsula," was the refuge of the aborigines. Neither the Romans nor the Moors conquered it, and it afterward became the cradle of the Gotho-Hispano monarchy. In Richard Ford's time—his famous "Handbook for travellers in Spain" was first published in 1845—the costume of the lower classes was Swiss-like. "The females, when dressed in their best, wear bodices of yellow or green, laced in front and adorned with gold *joyas** and coral necklaces. Dark-colored serges and black mantles or *dengues* are thrown over the head; sometimes pretty handkerchiefs are used, which are tied closely over the front, while the hair hangs down behind in long plaits or trenzas. The Gallician *madreñas*, or French-like wooden shoes, are also replaced by leather ones, and a small sock, edged with red or yellow, is worn over the stockings. The men generally have white felt caps turned up with green, and delight in skittles. Both sexes are kind, civil, and well-mannered, especially the women, who are gentle and attentive to the stranger.

* *Joya* is Spanish for a jewel, any precious thing. It also has other meanings. *Joyas* is often used to denote all the clothes and apparel belonging to a woman.—P. H.

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Their homes may indeed be humble, and their costume homely; but, far away from cities, the best qualities of the heart have never been corrupted; a tribute which none who, like ourselves, have ridden over these rugged districts, and shared in their unbought courtesies and hospitalities, will ever deny them." But see George Borrow's "Bible in Spain," chapters xxxii.–xxxiv., concerning the dangers in travelling in this region. Borrow was in the Asturias in 1837.

The chief theme of the fandango in this "Spanish Caprice" is announced immediately by the trombones, and a related theme for wood-wind instruments follows. Both themes are repeated by oboes and violins, while flutes and clarinets have figures in accompaniment. There is a variation in dance form for solo violin. The chief theme in a modified version is given to bassoons and 'cellos. The clarinet has a solo with fandango accompaniment, and the dance grows more and more furious, until the chief theme is heard again from the trombones. The fandango suddenly is changed into the Alborada of the first movement, "Coda, vivo." There is a short closing Presto.

Wiegenlied (Cradle Song) . . . . . Engelbert Humperdinck

(Born at Siegburn (Rhineland) on September 1, 1854; now living in Berlin.)

This song, words by Elisabeth Ebeling, was published in 1906. Sehr ruhig (molto tranquillo), A-flat major, 6-8.

Es schaukeln die Winde das Nest in der Linde;
Da schliessen sich schnell die Aeugelein hell.
Da schlafen vom Flügel der Mutter gedeckt
Die Vögelchen süss bis der Morgen sie weckt.

Bei Mütterlein liegen die Lämmer und schmiegen
Ans Fell sich so dicht und regen sich nicht.
Sie atmen so leise und wurden erst wach
Beim Zwitschern der Schwalben hoch oben am Dach.

Nur einzig die Sterne am Himmel so ferne,
Ob gross oder klein, sie schlafen nicht ein.
Sie schliessen die strahlenden Augen nicht zu,
Sie legen sich nicht mit den andern zur Ruh'.

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Wenn aber mit Lachen die Kinder erwachen,
Das Lämmchen sich reckt, der Vogel sich streckt,
Dann müssen die Sterne, ob gross oder klein,
Sie müssen in's himmlische Bettchen hinein.

Denn der darf nich singen am Morgen und springen,
Wer während der Nacht herum tollt und wacht.
Schlaf, nur, mein Liebling, schlaf, selig und fest,
Wie's Lämmchen im Stall, wie der Vogel im Nest!

Soft nest in the willow; no blanket, no pillow;
The gentle winds rock in slender treetop.
Six birdies beneath their mother's warm wings
All fast, fast asleep till the sun daylight brings.

On soft grassy meadow beneath the oak's shadow
Lies each snow-white lamb beside its own dam.
They're all fast asleep, and they will not awake
Till swallows 'gin chattering and day 'gins to break.

The stars are not sleeping; in heav'n, vigil keeping,
They watch thro' the night with soft silv'ry light.
They peep thro' the cloudlets that float o'er the moon,
They don't go to bed till the day has begun;

Till daylight is breaking. The children are waking,
The lambkins do bleat and birdies sing sweet.
The stars then must go to their heavenly bed,
As soon as the sun his bright radiance doth shed.

If others but knew it, how night prowlers rue it,
They'd all go to sleep when stars 'gin to peep;
Then sleep, baby darling, on mother's soft breast,
Like lambkin in fold, like the bird in its nest.

English words by John Bernhoff.

The orchestral accompaniment is by Humperdinck.

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Mr. Spooner is a delightful and rare tenor, and charmed the audience with his artistic program.—*Washington Herald.*

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Mediæval Hymn to Venus from Rudolf Lothar's Comedy, "The Queen of Cyprus," Op. 26 . . . . . Eugen d'Albert

(Born at Glasgow, April 10, 1864; now living in Berlin.)

"Die Königin von Cypern" was produced in 1903. Lothar, dramatist and critic, was born at Budapest, February 23, 1865. He studied at the Universities of Vienna, Jena, and Heidelberg. A student of law, he devoted himself to French philology, was given the degree of Doctor of Philosophy by the University of Heidelberg, but he abandoned his academic career for play-writing and journalism, and made his home in Vienna. He now lives in Berlin. Perhaps his greatest success was "König Harlequin" (Berlin, 1900), which has been translated and performed in eleven languages.

Feierlich, D-flat major, 3-4.

Sei gesegnet,
Du schaumgeborne Göttin des Lichts
Das die Welt erhellt.
Hebet den Blick
Zum Glück Erkorne
Auf dass die Gnade in's Herze euch fällt.
Die Seele ist dein,
Und dein ist der Leib;
Wir tanzen im Reihn,
Mann und Weib.
Wir schliessen den Kreis,
Das Wunder ist nah,
Der Göttin Preis,
Hallelujah!

Sei gesegnet,
Stern der Meere,
Sei gesegnet, Führerin,
Dass dein Reich im Himmel währe
Beten wir mit frommen Sinn.
Das Antlitz neige,
Du Freuden süsse,
Den Weg uns zeige
Zum Paradiese.
Du spendest die Wonnen,
Das Glück, das Weh,
Der Liebe Bronnen
Evoe!

Loud we praise thee,
Thou foam-created
Goddess of light that illumines the world.
Lift up your eyes, on whom Fortune waited,
Her radiant splendor ye now shall behold.
The spirit is thine,
Our body, our life;
We dance at thy shrine,
Man and wife.
We form in a ring,
The wonder is nigh;
Aloud we sing,
Hallelujah on high!

Loud we praise thee,
Star of Ocean,
Lead us, goddess whom we adore;
While we pray with true devotion,
Reign in heaven for evermore.
Thy face revealing,
Fair goddess, arise,
Now no longer concealing
The way to Paradise.
O'er sorrow and pleasure
Do thou decree
O'er love sans measure
Evoe!

English words by John Bernhoff.

This hymn, written originally for soprano or tenor voice, male chorus, and orchestra, was published in 1904. When the composition is sung as a song without male chorus, certain measures are omitted.

The accompaniment is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, and the usual strings.

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Overture to "The Barber of Bagdad" . . Peter Cornelius

(Born at Mainz, December 24, 1824; died at Mainz, October 26, 1874.)

This overture is not the one composed originally for the opera and played at the first performance. This overture was composed long after the performance; it was orchestrated by Liszt, and it was not performed until after the death of Cornelius.

"Der Barbier von Bagdad," a comic opera in two acts, libretto and music by Peter Cornelius, was produced at the Grand Ducal Court Theatre, Weimar, December 15, 1858. Liszt conducted. The cast was as follows: Margiana, Rosa von Milde; Bostana, Miss Wolf; Nureddin, Caspari; Caliph, von Milde; Cadi, Knopp; the Barber, Roth. The score of the opera is dedicated to Franz Liszt.

The opera failed dismally. There was an intrigue against Liszt and his musical views and tendencies rather than against the opera itself. Cornelius was an aggressive member of the "New German School," and Liszt was especially fond of him, and lost no opportunity of praising his musical talent. Some have thought that Dinglestedt,* the theatre director, jealous of Liszt, had something to do with the storm of disapproval that broke loose the night of the first performance of this opera. Liszt was so grieved and angered that he resigned immediately his position of Music Director at the Court. He began his service November 12, 1848, with a performance of the overture to "Tannhäuser."

The correspondence of Liszt contains references to the opera, the performance, and the revision. He wrote Alexander Ritter, December 4, 1856, that Cornelius was then at work on the opera, and on December 7, 1857, that Cornelius would bring the completed work to Weimar at the end of the month. He wrote to the woman known to the world as "eine Freundin," June 26, 1858, that the work had been "très heureusement achevé." After the performance he wrote to Felix Dräseke on January 12, 1859, about his opera "Sigurd": "Under present existing circumstances, which on my side are *passive* and *negative*, as I intimated to you after the performance of Cornelius's opera,

* Franz von Dinglestedt, poet and dramatist, born June 30, 1814, at Halsdorf, died at Vienna, May 15, 1881, as General Director of the Court Theatre. He was successively teacher, librarian (Stuttgart, 1843), and theatre director (Munich, 1850; Weimar, 1857).

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there is no prospect of putting 'Sigurd'* on the boards at present," and he afterward referred to "the local miseries and crass improprieties" at Weimar.

On August 23, 1859, he wrote to Cornelius: "Apropos of operas, how are you getting on with the 'Barber' and the publication of the piano edition? . . . Don't delay too long, dearest friend—and believe me when I once more assure you that the work is as eminent as the intrigue, to which it momentarily succumbed, was mean-spirited. . . . But don't forget that another overture is inevitably *necessary*, in spite of the refined, masterly counterpoint and ornamentation of the first. The principal subject"—the declamation of the Barber's name is given in notation—"must begin, and the Salamaleikum end it. If possible bring in the two motives together a little (*at the end*). In case you should not be disposed to write the thing, I will do it for you with pleasure."

Cornelius took his time. He wrote to Liszt on July 26, 1874, saying that he expected a scolding for not being ready with his "Barber": "At length I have everything ready, and, as I believe, a very pretty new overture after your scheme, so that the name-theme, 'Abul Hassan Ali Ebe [*sic*] Bekar!' is in the foreground. I have added also to the 'Rose-scene,' which I use in the place of the second theme in the overture—and there are some good strokes. . . ." Liszt answered, August 23: "I am glad that you have made use of my suggestion to base the overture on the pleasantly characteristic motive."

Cornelius died in 1874. Liszt wrote the Princess Carolyne Sayn-Wittgenstein from Weimar, April 18, 1877: "My telegram of yesterday told you that pressing work prevented me from writing to you. This work was the instrumentation of Cornelius's overture for his 'Barber of Bagdad'—which I promised to do at the request of Mme. Cornelius and the publisher Kahnt. Cornelius had only sketched it for the piano, and I not only had to score it, but to change some passages and shape the whole piece so that there would be a probability of success. We shall soon see if I have succeeded. 'The Barber of Bagdad' will be performed at Hanover, May 24, at the Tonkünstler-Versammlung des allgemeinen deutschen Musikvereins." He wrote to the Princess, May 25, from Hanover: "I'll talk to you about the performance of our friend Cornelius's 'Barber.' The music is admirable, the libretto is very witty, but it is all a failure as far as theatrical re-

* A fragment of "Sigurd" was given at Meiningen in 1867.

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quirements are concerned. The success last night was apparent, not real. In my opinion this charming work will have no stage-life unless it be reduced to one act—for there's nothing happening on the stage. The public must be diverted by action in an opera, no matter how beautiful the music may be. Whatever may come of it, Bronsart has done nobly in reviving 'The Barber of Bagdad' at the Hanover Music Festival. The scandal of the performance at Weimar has thus been honorably redeemed. Cornelius's widow* came on from Munich to be present."

***

The first overture had nothing to do with the contents of the opera. The music was purely objective, and, as Liszt remarked, finely contrapuntal. The opera begins in G major and ends in F-sharp major. Cornelius chose B minor for the tonality of his overture. The curious lover of music will find an analysis of this overture in *Die Musik*, first number for June, 1904, pp. 342–346. The overture was performed as the prelude to the opera at the Peter Cornelius Festival at Weimar, June 10, 1904,† when "The Barber of Bagdad" was performed as the composer wrote it. Felix Mottl, who brought the opera out after the performance at Hanover, made changes in Cornelius's orchestration, and shortened the overture in D major, the second overture. For this he was taken severely to task by Max Hasse in his "Peter Cornelius und sein Barbier von Bagdad: Die Kritik zweier Partituren: Peter Cornelius gegen Felix Mottl und Hermann Levi" (Leipsic, 1904).

***

The overture in D major—the one played at this concert—begins Allegretto molto, 6-8, with the bombastic announcement by the Barber of his name (brass and bassoons), and to this is added a fragment of the Barber's patter-song, in which he gives his qualifications:—

*Her name was Bertha Jung. Born November 20, 1834, she married Cornelius, September 14, 1867, and died at Rome, February 6, 1904.

†Mrs. von Milde and Knopp, the only survivors of the creators of the parts, were at this performance. Rosa von Milde, born at Weimar, June 25, 1827, created the part of Elsa in "Lohengrin," and sang at Weimar until 1876. See Natalie von Milde's recollections of Weimar in the fifties in the number of *Die Musik* just cited.

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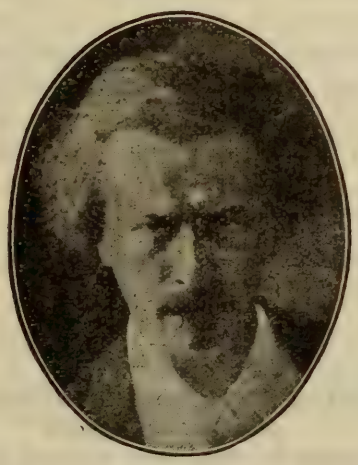

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and so on, till he concludes with

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For this Barber is our old friend in "The Thousand Nights and a Night": the "ancient man, past his ninetieth year; swart of face, white of beard, and hoar of eyebrows; lop-eared and proboscis-nosed, with a vacant, silly and conceited expression of countenance." Cornelius based his libretto on the "Tale of the Tailor," the fourth story in that marvellous cycle, "The Hunchback's Tale." Sir Richard F. Burton in his English version does not represent him as one of the resounding name, Abul Hassan Ali Ebn Bekar; his Barber gives the names of his six brothers, and then adds, "and the seventh is famous as Al-Sámit, the Silent man, and this is my noble self!" The text on which Cornelius founded his patter-song was Englished by Burton as follows: "Allah hath bounteously bestowed on thee a Barber, who is an astrologer, one learned in alchemy and white magic; syntax, grammar, and lexicology; the arts of logic, rhetoric, and elocution; mathematics, arithmetic, and algebra; astronomy, astromancy and geometry; theology, the traditions of the Apostle and the Commentaries on the Koran. Furthermore I have read books galore and digested them and have had experience of affairs and comprehended them. In short I have learned the theorick and the practick of all the arts and sciences. I know everything of them by rote and I am a past master *in totâ re scibili.*"

It may here be said that Cornelius changed the original story in several ways. In his version, Bostana, the confidante of Margiana, who is the daughter of the Cadi and the young woman loved so passionately, recommends the Barber to the young man; in the original the young man sends his page to the bazar for a barber, "a discreet fellow and one not inclined to meddling or impertinent curiosity or likely to split my head with his excessive talk." In the libretto the Caliph enters the Cadi's house to learn the cause of the tumult. He soon learns the true

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condition of affairs, intercedes in behalf of the lovers, and takes the Barber into his service. In the original the Barber is the cause of all the young man's troubles, and, when he finally tries to get him away from the Cadi's house in a chest, the young man,—Nureddin, as Cornelius calls him,—dreading his everlasting chatter, opens the chest, throws himself to the ground, and thus breaks his leg. The bore finally forces him to leave Bagdad, and Nureddin travels far and wide to be rid of him. At last he comes across him in a certain city of China, and the two are connected with the famous intrigue that follows the supposed death of the hunchback. As for the Barber, he becomes barber-surgeon of state to the king of China and one of his cupbearers.

After the excerpt from the patter-song a short crescendo leads to a repetition of initial phrase and patter excerpt. The latter is taken up fortissimo and developed by the whole orchestra. This exordium is followed by an Andante, non troppo lento, in D major, later in B-flat major, 9-8. Phrases in the wood-wind are answered by first violins, and there is then a tuneful cantilena (wood-wind), the song wherein Nureddin in delirium calls on Margiana, "Komm deine Blumen zu begiessen! O Margiana!" A passage poco stringendo, 3-4, leads to a return of the cantilena in clarinet and horn. The confidante, Bostana, enters, più moto, with a chromatic clattering in oboes and clarinets, which is interrupted by staccato chords in the strings and horns. This passage leads to the main body of the overture.

The main body, Allegro molto con brio, D major, 6-8, opens with the first theme, derived from the scene in the opera in which Bostana and Nureddin sing in canon fashion, and the confidante assures him that Margiana will receive him. This theme is developed at great length and with shifting rhythms. During the development contractions of the Barber motive are interjected. It was long thought that the second theme, a melodious cantilena, was not to be found in the thematic material of the opera itself; it was not in the original score, but it was taken by Cornelius from the addition to the "Rose-scene," "Rose, dein selig Wort lass in der Brust uns glühn," mentioned by him in the letter to Liszt quoted above. This theme begins in A major, but the tonality is not long determined; there is a sudden change to C major, and the melody is sung by oboe, clarinet, and trumpet. The development is continued with varying instrumentation against harp arpeggios and tremulous strings. The rhythm is 4-4, interspersed now and then with measures in 5-4. The patter-song of the introduction appears, and is

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developed. The "Rose" cantilena is now sung in D major by violins and horns over tremulous harmonies in the other strings, sustained chords in the trombones, while the first theme, the canon scene, is used contrapuntally in the wood-wind. The slow melody passes into the wind instruments, and the contrapuntal first theme into the strings. There is a coda, con fuoco, on the first theme, but strains from the second are heard at intervals.

The overture is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, triangle, cymbals, harp, string.

***

"Der Barbier von Bagdad" was performed for the first time in America, January 3, 1890, at the Metropolitan Opera House, New York: Nureddin, Paul Kalisch; Caliph, Joseph Beck; Cadi, Wilhelm Sedlmayer; the Barber, Emil Fischer; Margiana, Sophie Traubmann; Bostana, Charlotte Huhn. Mr. Seidl, who prepared the performance, was sick, and Mr. Walter Damrosch conducted the opening night.

The love duet from the second act was sung for the first time in America at the Worcester Festival of 1888, on September 27, by Giula Valda and Max Alvary.

***

Cornelius gave an account of the first performance of "The Barber of Bagdad," at Weimar, in a letter to his sister Susanne: "My work was given to a full house, and there was no other work given.* The performance was excellent, admirable, when you consider the difficulties of the work. An opposition hitherto unknown in the annals of Weimar hissed persistently from the beginning against the applause. This opposition was prepared, well organized and divided for the purpose. It narrowed the humor of the comedians, but it had no harmful influence over the excellence of the performance. At the end there was a row for ten minutes. The Grand Duke kept applauding, but the hissers, too, kept on. At last Liszt and the whole orchestra applauded. Mrs. von Milde pulled me out on the stage. Dear Susanne, from now on I am an artist, who will be known in wider circles."

* At the Metropolitan, New York, a ballet, "Die Puppenfee," music by Joseph Bayer, was performed as an after-piece.

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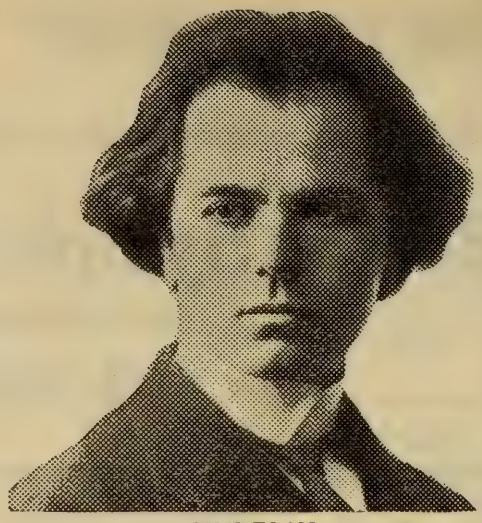

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Beethoven . . . . . Symphony in C minor, No. 5, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro: Trio.
IV. Allegro.

Mozart . . . . . Serenade in D major, "Haffner" (K. 250)

I. Allegro maestoso: Allegro molto.
II. Andante.
III. Minuett.
IV. Rondo: Allegro.

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Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that, while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–06,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte

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part. The concert began at half-past six. We know nothing about the pecuniary result.

There was trouble about the choice of a soprano. Anna Pauline Milder,* the singer for whom Beethoven wrote the part of Fidelio, was chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her, and in a strife of words called him "stupid ass!" Hauptmann, who was apparently a sensitive person, forbade Pauline to sing, and she obeyed him.

Antonia Campi, born Miklasiewicz (1773), was then asked, but her husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was not only a remarkable singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

Finally Josephine Kilitzky (born in 1790) was persuaded to sing "Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; that it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic colorature." Her voice was at first of only two octaves, said von Ledebur, but all her tones were pure and beautiful, and later she gained upper ones. She sang from 1813 to 1831 at Berlin, and pleased

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian embassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera-houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

GUSTAV MAHLER

A Study of His Personality and Work By PAUL STEFAN

Translated from the German by T. E. CLARK

Pp. viii & 132

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The Author does not wish this work to be considered as a biography. And, although leading biographical data are not lacking, the whole spirit of the book is rather one of enthusiastic appreciation and propaganda.

Dr. Stefan's masterly analyses of Mahler's compositions fill a large portion of the book, and will be found most illuminative and interesting. A full list of these compositions, and a bibliography, are contained in the Appendix.

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in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.

"Ah, perfido," had been composed in 1796 for Josephine Duschek. The "Fantasie," for piano, orchestra, and chorus, was Op. 80.

J. F. Reichardt wrote a review of the new works. He named, and incorrectly, the subtitles of the Pastoral Symphony, and added: "Each number was a very long, complete, developed movement full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the 'cello part alone—and the 'cellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scriveners do at home." Reichardt censured the performance of the Hymn—a "Gloria"—and the "Sanctus," and said that the pianoforte concerto was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler, —"and for this reason a statement to be doubted," as von Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!"* instead of investigating the statement that the rhythm of the theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read

* It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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and ponder what Hector Berlioz wrote concerning this symphony of the man before whom he humbly bowed:—

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, '*Nocturna versate manu, versate diurna,*' read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

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"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The Scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums

* Such indifference of Berlioz to exact terminology is not infrequent in his essays.

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preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—but will this mystery of harmony end? —and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly toward heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterward.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed

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himself, Beethoven was able to do it. But this equality from beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote to appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

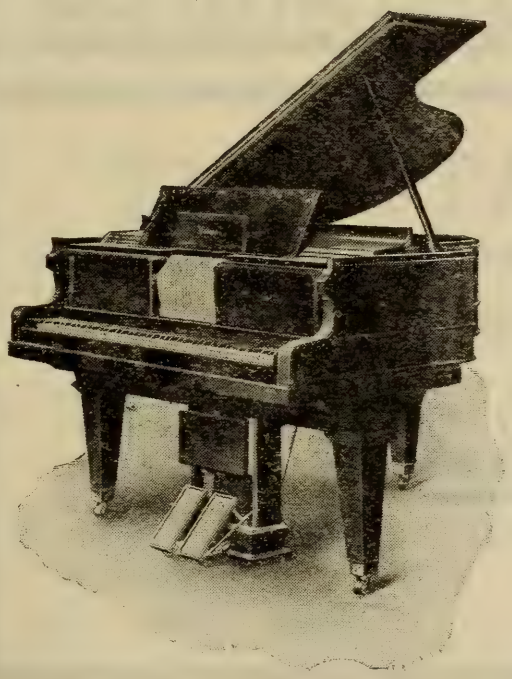
Serenade in D major, "Haffner" (K. 250).

Wolfgang Amadeus Mozart

(Born at Salzburg on January 27, 1756; died at Vienna on December 5, 1791.)

This Serenade was composed at Salzburg in July, 1776, for the wedding of Elisabeth Haffner,* who was married to F. X. Späth on July 22. Elisabeth was the daughter of Sigmund Haffner, a wholesale merchant and burgomaster, characterized as "an excellent and patriotic man, who deserved well of Salzburg by reason of his large bequests." The Haffners were interested in the young Mozart. After Mozart made Vienna his home, he received a letter from Haffner in

* In Jahn's "Mozart" (4 vols., 1856–59) the name is spelled "Hafner."



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Salzburg, with an enclosure, a reminder of Mozart's indebtedness to a certain merchant of Strassburg, J. G. Scherz. Mozart, in a letter written December 6, 1783, begged his father to make good for him to Haffner for a month. Having reminded him of the circumstances attending the loan, he said that the most disagreeable feature of the case was that Scherz apparently had a poor opinion of him. "And then his correspondence with Haffner in Salzburg!" The letter is curious reading.

Mozart also wrote for this wedding a march in D major (K. 249). De Wyzewa and G. de Saint-Foix in their "W. A. Mozart," 1756–1777 (vol. ii. pp. 317–320), say that a little concerto in G major for violin with small orchestra, composed in July, 1776, was interpolated in the Serenade, and appears there as the Andante (No. 2), Minuet in G minor with Trio (No. 3), and Rondo: Allegro (No. 4).

In July, 1782, Mozart, writing to his father, told him how busy he was, hurried in composition, and yet he had been asked to compose another Serenade for a festive occasion in the Haffner family. The father had urged him to write this, and lessen his obligation to Haffner. Mozart sent an Allegro movement, promised two Minuets, an Andante, and a Finale in a few days, and, if possible, a March: "If not, you must take it from the 'Haffner music' (which is not at all known"). The reference was to the March in D major. He finally sent the March. This composition was the symphony in D major (K. 385), sometimes known as the "Haffner" Symphony. It consists of an Allegro, Andante, Minuetto, and Finale. It was performed at one of Mozart's concerts in Vienna, March 3, 1783, when he omitted the March and one of the Minuets in the first version.

The "Haffner" Serenade was first performed at concerts of the Boston Symphony Orchestra on November 14, 1885, when the first, second, third, and eighth movements were performed, Mr. Gericke conductor. On December 23, 1893, Mr. Paur conductor, Nos. 1, 2, 3, 4, and 8 were performed. On November 5, 1897, Nos. 1, 2, 3, 4, were performed, Mr. Paur conductor.

At the present concerts, Nos. 1, 2, 3, 4, 6, and 8 will be played.

The Serenade is scored for two flutes, two oboes, two bassoons, two

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horns, two trumpets, and the usual strings. Among the written parts in the Royal Library of Berlin there is an incomplete part for kettle-drums. The autograph score was in the possession of August Cranz, of Hamburg, in 1860. It passed into the collection of Dr. Leopold von Sonnleithner, of Vienna (1797–1873), known by his association with Schubert and his interest in procuring the publication of the first work, "Erlkönig" (1821). The score bears this title: "Serenata per lo Sposalizio del Sgr. Spath colla Sgra Elisabetta Haffner del Sgr. Caval. Amadeo Wolfgango Mozart."

***

Serenade and aubade are terms that have been loosely used. If one speaks by the card, an aubade is a concert of voice and instruments, or voices alone and instruments alone, given under the window of some one toward daybreak, *quod sub albam.* And yet the aubade is often called serenade, even when the concert is in the morning, witness the morning "serenade" in Rossini's "Barber of Seville." During the sixteenth and the seventeenth centuries serenades were exceedingly popular in Germany, and they were composed of vocal music or instrumental; and sometimes voices and instruments were united. The vocal serenades were usually male trios, quartets, or quintets. There were serenades also of wind instruments, with music of the chase, or simple fanfares. There were "torchlight serenades." Rousseau, who defines a serenade as a concert given at night, generally with instruments, insists that the delightful effect was due largely to the darkness, and also to the silence "which banishes all distraction." Georges Kastner comments on this statement, and adds that the celebrated viola player, the mystic Urhan, would never play to his friends unless the blinds of his little room were hermetically closed. Kastner also mentions ancient collections of serenades and nocturnes that might be called scholastic, written by Praetorius, Werckmeister, and others, and he classes these works with *quodlibets.*

In the eighteenth century* nearly every prince or rich nobleman had his own orchestra, which on summer evenings played in a park;

* Even in the sixteenth century princes and dukes plumed themselves upon their household musicians. The Duchess of Ferrara had her own orchestra, composed of women.

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and in cities, as Vienna, there was much music in the streets, music of a complimentary or amorous nature. The music composed for these open-air and evening concerts was also performed in halls.

Short movements for one instrument or several were known in Germany as Parthien, and they were seldom published. Then there was the *cassazione*, or cassation, from the Latin *cassatio;* and this species of music should have been a piece that brought the end of the concert, an overcoat-and-galoshes piece; but the term was applied to any piece suitable for performance in the open air at night. The serenade, which in form is much like the cassation, was performed during parties, dinners, wedding feasts, in the parlors or the gardens of princes or rich merchants. Haydn and Mozart wrote much music of this nature, but they did not always distinguish between the cassation and the serenade, according to Michel Brenet, who says that the serenade always opened with a march, and that the movements were separated by *Minuettos*. The number of movements was from one to ten, and the instruments were from four to six. When the pieces were played in the open air, the parts were not doubled. A cassation of four instruments was played by only four musicians.

The Serenade, Notturno, Cassation, and Divertimento differed from the older Suite in that all the movements were not in the same key, and the older dance forms—gavotte, sarabande, passacaglia, courante, bourrée, gigue, etc.—seldom appeared in them. "It is highly probable that compositions of this description were not intended to be played continuously, or with only such short waits between the separate movements as are customary in symphonies or concertos; upon the whole they were not strictly concert music, but intended to be given at festive gatherings. It is most likely that the several movements were intended to be played separately, with long intervals for conversation, feasting or other amusements between. Only in this way can the extreme length of some Serenades be accounted for. We find no instances of concert compositions of such length in other forms in Mozart's and Haydn's day."

Johann Mattheson believed that a serenade should be played on the water: "Nowhere does it sound better in still weather; and one can

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there use all manner of instruments in their strength, which in a room would sound too violent and deafening, as trumpets, drums, horns, etc. . . . The chief characteristic of the serenade must be tenderness, *la tendresse*. . . . No melody is so small, no piece so great that in it a certain chief characteristic should not prevail and distinguish it from others; otherwise it is nothing. And when one employs a serenade out of its element—I mean effect—in congratulations, pageants, advancement of pupils in schools, etc., he goes against the peculiar nature of the thing. Things of government and military service are foreign to it; for the night is attached to nothing with such intimate friendship as it is to love" ("Kern melodischer Wissenschaft," Hamburg, 1737, p. 101).

The first symphonies of Sammartini (1705–75?) were written for open-air performance, and Mozart wrote his father in 1782 that one Martin had obtained permission to give twelve concerts in the Augarten at Vienna and four "grand concerts of night-music" in the finest squares of the town. Volkmann planned his three serenades for concert-hall use. Brahms applied the term "serenade" for his Op. 11 and Op. 16, which were published in 1860, but Hans Volkmann, in his biography of Robert Volkmann (Leipsic, 1903), says that the latter did not know these works of Brahms when he composed his own serenades. The serenades by Brahms are more in the symphonic manner; while the purpose of Volkmann was perhaps to write music that would satisfy the dictum of Athenæus: "Music softens moroseness of temper; for it dissipates sadness, and produces affability and a sort of gentleman-like joy." Yet Volkmann's third Serenade begins in doleful dumps.

***

Messrs. Wyzewa and de Saint-Foix do not believe that the friendship existing between the Haffner family and Mozart wholly accounts for the exceptional importance that the latter attached to this Serenade. They speak of "the state of true musical intoxication in which the young man lived during this marvellous year, 1776, when the youthful expansion of his soul felt an irresistible desire of expressing itself by the means of his art. The fact is that from the beginning to the end, this grand Serenade is proof of a prodigious effort in the invention and

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the distribution of ideas, and for their symphonic realization. Never perhaps has any other work of Mozart been conceived by him in vaster dimensions and with a more marked character of poetic grandeur. . . . Nevertheless we are forced to admit that Mozart at this period of his life was doubtless less well prepared for a grand orchestral composition than for the more 'gallant' * species, the Divertissement and the Concerto; unless we prefer to say that the fault revealed to us in this Serenade lies in the species itself and in the necessary disproportion between the lofty symphonic aims of the young man and the scope, always more superficial than deep, of an occasional work, as this one, which was intended to deck the joyous festival of a bourgeois wedding. However all this may be, it is unfortunately not to be disputed that if the Minuets and the Andante are delicious and charming in the invention, the two Allegros are exceedingly prolix and offer contents that are too poor for the inordinate amplitude of their proportions and the orchestral apparatus that is employed.

"The Serenade at least permits us to appreciate exactly all the extent and richness of Mozart's instrumental art in 1776. The ideas, as we have already said, are always of a 'gallant' nature, that is to say amiable and brilliant, without a trace of the emotional depth found in the better compositions of 1773, 1774. The style is nearly always homophonous, and the only attempt to elaborate ideas is in the simple form of the variation. But, on the other hand, the intense care for artistic unity which we have always known to be in Mozart's heart, and was accentuated after the first months of 1776, here comes to an extraordinary degree of keenness. In each one of the three grand movements, the different themes are bound together with an infinite care, either by the return of one after the other, in accordance with the old procedure of Joseph Haydn, or in a way much more intimate, by frequent juxtaposition of elements taken from the one and the other, without counting the manner of connecting the first part with the development sections, the manner of appropriating them for a new fusion of preceding themes, and the employment, henceforth as habitual as in 1774, of grand codas which give to the composition an impressive character of interior unity. As for the instrumentation, here still we cannot help regretting many practices of 1773, sacrificed to the advantage of the new ideal. It is certain, for example, that the rôle of the two violins has become nearly as preponderant as it was before the journey to Vienna in 1773, and that the works of the period following

* The "gallant style" was a favorite expression in the eighteenth century for a rococo manner of writing for the clavecin. It came from a manner of writing for the lute, and was adopted in France by d'Angelbert, Couperin, and Rameau, and in Germany by Ph. Em. Bach and his contemporaries. Through Schobert, J. C. Bach, Mozart, Hässler, Clementi, and Hayden it led the way to the modern free manner of composing for the pianoforte. There were independent elements in Domenico Scarlatti's way of writing for the harpsichord which perhaps may be traced back to the style of Italian violinists in 1700.—P. H.

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this journey reveal a tendency to create an instrumental life, more vigorous and more varied than that to which Mozart now returned, with a more active collaboration of the four voices of the quartet in the ensemble of the whole musical speech. In the Serenade the other instruments than the two violins do not intervene except in an episodic manner, and always a little outside, with passages reserved for them, but which soon lead, more than once, to the concentration of all the essential interest in the two parts for the violins. After having wished in 1773 to free himself from the old Italian language of the symphony, as it was spread through Europe to express the 'galant' ideal, Mozart had been re-taken since 1775 by this wholly exterior style, from which he will not deliver himself until, in 1778, he comes in contact with the grand instrumental school of Mannheim. But continuing to employ this reduced and superficial style, we should note with what richness Mozart in this Serenade contrives to exploit all its resources; how he multiplies the episodes reserved for the wind instruments; how he adds still other and not less characteristic passages; or he gives the chief part to the basses, clothing them with a power of song and expression that is already wholly 'modern.'"

***

I. Allegro maestoso, D major, 4-4. The Serenade opens with a sort of prelude, which is not unlike the slow introductions of Haydn's symphonies. "Mozart with his natural sense of æsthetic harmony and unity, in opposing the 'majestic' meaning of this prelude to the more familiar gayety of the movement that he prepares, has not only given to the two the 'allegro' movement; but endeavored to unite them more closely by bringing into the second the rhythms of the first. This long prelude is based on two themes, separated by a *point d'orgue:* the first theme presents an opposition of two ideas, the first purely rhythmical (orchestra in unison); the second more melodic, given to oboes and horns accompanied by a constant rhythm of second violins." The characteristic figure of the first had been used for the march (K. 248) intended to precede the Divertimento in F (sextet, K. 247), composed for the Countess Lodron; the more melodic theme was suggested by a passage in the finale of a concerto in B-flat major for pianoforte (K. 238). Throughout the Serenade there are rhythms and figures borrowed from preceding works. Different elements of this prelude are utilized in the Allegro molto that follows, D major, 2-2. This movement is fashioned in sonata form. The first theme in unison is built on an agitated rhythm that Mozart remembered when he wrote the second finale of 'Don Giovanni.' A melody for wind instruments interrupts, and this melody was the reply to the first subject in the introduction.

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There is a long ritornello, with the basses assuming importance. The second subject is at first delicately sensuous, but it grows in animation, and at last takes up the figure ending the ritornello of the first theme in the introduction. The development section is very long and carefully made. The treatment of the returning first section and of the coda was for the time original, almost audacious.

II. Andante, G major, 3-4. Here begins the interpolated violin concerto. The movement opens with a little orchestral prelude, and the apparent first subject is really the continuation of the true chief theme. There is a gentle melodic response. After a ritornello the chief theme is given to the solo violinist. A second theme is also first given to the soloist, and the orchestra replies with a melodic figure repeated twice by the first violins and the flutes. The development section is very long, and an elaboration of preceding material. "For the first time in a concerto since 1773, Mozart in this incomparable Andante took the trouble to really vary the return. . . . But no analysis can give the slightest idea of the poetic charm of this reverie or the eminent diversity of the treatment. The orchestra has always a distinct personality, scarcely less important than that of the solo violinist; an orchestra in which the wind instruments constantly affirm their presence, spreading over the symphonic woof a rich and varied color."

III. Minuetto, G minor, 3-4. They that see in this Serenade the awakening of Mozart's genius, his awakening to "the world of musical passion of passion, life and pure beauty," note his return to the employment of minor tonalities. The trio of the first minuet in the Serenade itself is in D minor, and here is the key of G minor, the one that Mozart preferred among all the minor keys and stamped with his physiognomy. Some find a suggestion of the melodic line and the modulations of the minuet in the famous G minor symphony.

IV. Rondo, G major, 2-4. This rondo is perhaps the longest written by Mozart. "It is necessary to admit that its musical or poetic interest is far from justifying its unreasonable length. Perhaps this finale of the concerto, even more than that of the Serenade itself attests the haste of improvisation." The instrumentation is of an extreme poverty for wind instruments and also the strings. "The solo passages of the concerto are singularly destitute of the exterior virtuoso apparatus observed in the solos of the grand concertos of 1775."

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THE HABIT OF LISTENING.

(From the London *Times*, July 19, 1913.)

In the preface to his "Pianoforte Pedal Studies," Mr. Arthur Whiting, of New York, propounds an ingenious hypothesis. "It is tempting," he says, "to imagine what the evolution of the art might have been if the pianoforte, from the beginning, had been made with the dampers up when at rest, instead of touching the wires, as is now the normal state. In that case the strings would vibrate, after being struck, until silenced by the player, who, by pressing with the foot, would force the dampers upon the wires." In other words, every one who had at any time touched the instrument, even in the most casual and unskilled fashion (and few who would claim in the least degree a "fondness for music" would not have done as much), would have experienced, if only in self-defence, a continual physical compulsion to keep his ears wide open. Unendurable sound-confusion would have been the inevitable penalty for even a moment of inattention. Under such conditions, Mr. Whiting surmises, the average pianist would, far more easily than now, have acquired that instinctive feeling for subtlety of tone, for "atmosphere," which is the soul of musical performance; and we may add that the average concert-goer would, far more easily than now, have acquired the habit of listening.

All deafness is, of course, merely relative; not a few persons of unimpeachable musicianship cannot distinguish between extreme sounds, high or low. And there is the question of the medium; the thick chords, all five fingers below the bass stave, that Mozart, for example, sometimes writes, are as clear as possible on his own harpischord, while on its modern substitute they are little better than confused jangle, if struck at all sharply or loudly. But, apart from all this, there is no doubt whatever that many of us, simply through lack of the habit of listening, fail to hear more than a portion—sometimes an extremely small portion—of a composer's thoughts. "Playing by ear" is, ideally, all very well. As things are only too often, it is a perilous endowment, demanding rigorous suppression,—in ninety-nine cases out of a hun-

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dred incurable superficiality lies that way. The natural man can only produce one note at a time on his natural instrument, his voice; and it is only very gradually that he attains to the power of distinguishing, readily and clearly, the acoustically less prominent elements in simultaneous sounds. Much, no doubt, may be hoped from the newer educational methods which are little by little winning their way into schools. We are coming to see that appreciation is more valuable than performance. But there is still ample scope for advance. It is still possible (as was demonstrated not long ago) for a large and undeniably cultivated audience, consisting mainly of professional musicians, to fail altogether to recognize the National Anthem when played quite slowly in an inner part of the harmony. To many music is, if not all top, at any rate all top and bottom. What lies between is without form and void. Louis Stevenson, an enthusiastic votary of the monophonic flageolet, could say, when gayly struggling with elementary harmony exercises, "To write in four parts cannot be done by man." So colossal a feat demanded, it seemed, ears of some strange capacity unknown to ordinary humanity.

But we must not ask for too much. Real listening to music in all its details is a mental and physical strain that cannot be borne, unrelaxed, for more than a certain time. Most concerts are, no doubt, considerably too long for the conscientious appreciator. We do not indeed now, like Arne at Dublin in 1742, introduce "comic interludes on the violin" between the parts of oratorios, "to give relief to that grave attention necessary to be kept up on serious performances." Inartistic frankness of this kind is out of date. But, after a time, we need relief as much as our ancestors did, and we inevitably let our "grave attention" relax, more or less completely. We may let our eyes wander to M. de Pachmann's facial vagaries instead of keeping our ears riveted to his touch; we may criticise a singer's pronunciation instead of listening to his musical gifts; we may, in reflection about the meaning of the various things M. Safonoff does with his fingers when conducting, miss what the orchestra is doing in consequence of them; we may read the analytical programme while the music is going on; we may (in certain places at Covent Garden) gather fragments

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of our neighbors' conversation. Some of these relaxations may have their intrinsic value, others may not; but, anyhow, during any of them we cannot be listening to the music. The reason why we can endure an opera so much longer than a concert is simply that there is in the former so much more opportunity for the distraction of our attention from the real matter on hand.

Operatic composers have, indeed, seen this clearly enough; and, being in the main practical persons, they have taken it into account. At the beginning of "Die Zauberflöte," for example, Mozart recognized that the exciting adventure of Tamino and the serpent would inevitably be the sole interest. His music is in consequence, as near an approach to mere theatrical conventionality as his genius could contrive. And similarly with Don Giovanni and the demons; but, when the spectators will be less hurried, the methods are different. There is much to look at on the stage during the ordeal of Tamino and Pamina or the dialogue with the Commendatore's statue; but the action moves slowly, there is time to hear the music, and Mozart puts forth his strength. Again with Wagner: compare the very leisurely end of "Die Walküre," where we have had time to see the flames and realize the general situation before the really supreme pages begin, with the end of the second act of "Parsifal," where the whole catastrophic transformation has to happen within a few bars, during which the music does not really very much matter. Or, once more, few would deny that the finest portion of "Tosca" is at the beginning of the third act, when the stage is for several minutes empty and nothing whatever is dramatically happening. Puccini is, naturally enough, much less careful about the beauty of his texture when it is fairly certain that, in the excitement of the moment, details will pass unrecognized. These things are no discredit to the composer. They are part of the inevitable limitations which, from the purist's point of view, put opera at the bottom of all musical forms.

And even if every musical performance were quite short, and we

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listened with our eyes shut, it is still next to impossible even for the best trained musician to hear it all equally. If we really wish, for example, to listen to a player's rhythm, we have, in so far, comparatively to neglect listening to his tone; if we really wish to appreciate the beauty of inner parts, we must sit in the middle of the orchestra and be content, for that occasion, to lose the balance of the whole. We may be able to hear easily with our mind's ear and to be quite independent of audible performance; but other limitations still fetter us. No eye can take in, accurately and quickly, more than a moderate number of lines at one and the same time. The reader of an orchestral score must, perforce, to some extent, mentally listen piecemeal. Music is the most difficult of all the arts to grasp in its entirety; and it is perhaps a consciousness of this fact that makes some of us so tolerant of its degradation into a mere accompaniment for eating and talking,—a degradation no other art knows. "We do it wrong, being so majestical"; if not, so far as our powers may carry us, to be listened to, for what purpose is it there?

Whatever satisfaction may be derived from music by those to whom it is merely a thing of the nerves, or, at best, of the surface emotions, the listener has all that, and very much more. Adequate listening demands training, no doubt; but it is not in any way a technical training, whether in musical theory or musical practice. Abnormalities apart, any human ear can be made to attend; the earlier, the easier, no doubt, but it is all a matter of concentration. In the normal course of non-musical civilized life the finer capacities of the ear go for little. We specialize more in the senses of sight and taste. But all music worth anything is worth trying to hear through and through. On other terms our pleasure in it is a meagre thing. The preliminary difficulties of hearing inside harmony once surmounted, instrumental Bach or the string quartet—music where the drawing of the line is vital and the texture has nothing common or unclean—is our proper early foods. Words are distracting, acting or scenery still more so. Not that we want to hear everything on the same plane, so to speak: music has its own perspective, its own scale of values, its own indispensable relative indistinctness. But we want, paradoxical as the words may superficially sound, definitely to hear the indistinct as indistinct. There is nothing to be missed altogether. And there is no doubt that the music that most of us do miss altogether in a concert would (as Rubinstein in his old age used to say of his own wrong notes) suffice to make another complete programme,—probably several.

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"Hymn to Venus" — Mme. VAN ENDERT, February 18

BEETHOVEN
Symphony in A major, No. 7, Op. 92 — December 3
Concerto for Pianoforte, No. 5, in E-flat major, Op. 73 — Mme. CARRENO, January 7
Symphony No. 5, in C minor — March 18

BRAHMS
Symphony in E minor, No. 4, Op. 98 — February 18
"Tragic" Overture — November 3

CORNELIUS
Overture, "The Barber of Bagdad" — February 18

GLAZOUNOFF
Symphony in B-flat, No. 5, Op. 55 — November 5

HANDEL
Concerto for two Wind Choirs and Strings — November 5

HUMPERDINCK
"Es schaukeln die Winde" — Mme. VAN ENDERT, February 18

LISZT
Symphonic Poem No. 3, "The Preludes" — November 5

MOZART
"Haffner," Serenade, Nos. 1, 2, 3, 4 — March 18

PADEREWSKI
Concerto for Pianoforte, in A minor, Op. 17 — Mr. PADEREWSKI, March 18

RACHMANINOFF
Symphony in E minor, No. 2, Op. 27 — January 7

RIMSKY-KORSAKOFF
Caprice on Spanish Themes, Op. 34 — February 18

SMETANA
Overture to "The Sold Bride" — December 3

R. STRAUSS
"Wiegenlied" — Mme. VAN ENDERT, February 18
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TSCHAIKOWSKY
Concerto in D major, for Violin, Op. 35 — Mr. KREISLER, December 3

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Concerto in A minor for Pianoforte and Orchestra.

Ignace Jan Paderewski

(Born on November 6, 1860, at Kurilowka, in Podolia, a former province of Poland; now living at Morges, Switzerland.)

This concerto was composed in 1888. It was performed for the first time in that year by Mme. Essipoff. She played it at a Lamoureux concert in Paris on February 28, 1889.

The first performance in the United States was at a concert of the Boston Symphony Orchestra in Boston, March 14, 1891, when Mme. Julia Rive-King was the pianist and Mr. Nikisch conducted.

William Foster Apthorp wrote the following analysis for the Programme Book of January 28, 1893:—

"The first movement (allegro, in A minor, 3-4) begins with an orchestral ritornello, in which the first and second themes are very briefly exposed. Soon the pianoforte enters with the first theme in a way not very usual in modern concertos, and which rather recalls a device employed by Beethoven in his E-flat concerto. Instead of taking up this theme in a brilliant fortissimo, as the orchestra did at first, the pianoforte takes it up piano in an entirely different mood, and carries it out with a good deal of added embroidery, leading to a short climax, when the orchestra bursts forth with it once more in jubilant fortissimo. This leads to the second theme, which the wooden wind instruments sing against ornamental arpeggi on the pianoforte, until at last the solo instrument takes hold of it itself in working-out fashion. Soon a third, more cantabile theme appears in the pianoforte alone in A major. From this point the working-out grows more and more elaborate. The movement is written in a very free modification of the sonata form, to which the frequent appearances of the first theme in the orchestral tuttis impart something of a rondo character.

"The second movement (andante, in C major, 2-4) is a most graceful romanza, in which the pianoforte alternates with the orchestra in playing the lovely melody, and then gives itself up more and more to weaving ornamental passages around the almost purely orchestral development of the theme.

"The third movement (allegro molto vivace, in A major, 2-4) is a brilliant rondo, the principal theme of which has a markedly Slavic

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accent. In strong contrast to this piquant, rollicking theme is a stately, almost hymnlike second theme, first announced in F-sharp major by the wind instruments, and again with still more pomp by the pianoforte and wind in A major towards the close of the movement. This second theme, however, plays but a small part in the working-out, which runs almost constantly on characteristic fragments of the first theme.

"It is worthy of note throughout this concerto how largely ornamental the pianoforte part is. Although the work was written by a pianist, by far the greater part of its musical structure and development is confided to the orchestra, and comparatively little to the pianoforte. By this is not meant that the pianoforte is not almost constantly doing something, but that the bulk of what it does is more in the way of ornamental passage-work than anything else. In this the composer has followed the lead of Liszt rather than that of Chopin and the older concerto writers. But his manner of treating the pianoforte is eminently that of a pianist. He invariably gives it that to do which it can do best, and generally that which it alone can do. It is especially noteworthy how he has kept clear of one marked tendency of modern concerto writers—and one which Liszt himself evinced on more than one occasion—to try to make the pianoforte vie with the orchestra in doing things which the latter can do far better and more easily than it can. There is hardly an instance in the whole concerto of the pianoforte's trying to do anything in the same spirit and in the same way that the orchestra does."

The orchestral part of the concerto is scored for two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

The concerto is dedicated to Theodor Leschetitzky.

***

Mr. Paderewski studied at the Musical Institute, Warsaw (1872–78),

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the piano under Janotha, harmony under Roguski. In 1876 and 1877 he gave concerts in Poland and Russia, and from 1879 to 1881 he taught at the Warsaw school. In 1883 he went to Berlin, where he studied composition with Kiel and Urban, and in 1884 he went to Vienna to take pianoforte lessons of Leschetitzki. He taught for a while at the Strassburg Conservatory, and then returned to Vienna. In 1887 he began his career as a virtuoso; he played in Vienna and Paris, and gave his first concert in London on May 9, 1890. His career after this is known to all.

The list of his compositions includes an opera, "Manru" (produced at Dresden, May 29, 1901; performed for the first time in America at the Metropolitan Opera House, New York, February 14, 1902; performed for the first time in Boston at the Boston Theatre, March 15, 1902);* a Concerto for pianoforte and orchestra, Op. 17; a "Polish Fantasia" for pianoforte and orchestra, Op. 19; Violin Sonata, Op. 13; pianoforte pieces and songs. Among his latest compositions are a Symphony in B minor, Op. 24, composed 1904–08 and performed for the first time at a concert of the Boston Symphony Orchestra in Boston, February 13, 1909, Mr. Fiedler conductor; a pianoforte sonata, Op. 21; and a set of Variations and Fugue for pianoforte, Op. 23. The latter work was performed for the first time in this country by Mr. Sigismund Stojowski, a pupil of Mr. Paderewski, January 23, 1907, in New York.

Biographies of Mr. Paderewski have been written by Mr. Henry T. Finck, "Paderewski and his Art" (New York, 1895), Dr. Alfred Nossig, "I. J. Paderewski" (Leipsic, *s. d.*), though this book is an "appreciation" rather than a biography; and by Edward A. Baughan (London and New York, 1908).

*The cast was as follows: Manru, Mr. Von Bandrowski; Ulana, Mme. Sembrich; Hedwig, Mme. Homer; Asa, Mme. Scheff; Urok, Mr. Bispham; Oros, Mr. Muehlmann; Jagu, Mr. Blass. Walter Damrosch conducted.

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Lorbeer, H.
Hain, F.
Resch, A.

Horns.

Jaenicke, B.
Miersch, E.
Hess, M.
Hübner, E.

Trumpets.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

Trombones.

Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

Tuba.

Mattersteig, P.

Harp.

Holy, A.

Tympani.

Neumann, S.
Kandler, F.

Percussion.

Zahn, F.
Burkhardt, H.
Senia, T.

Organ.

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Assistant Librarian.

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PROGRAMME

Beethoven . . . . . Symphony in A major, No. 7, Op. 92

I. Poco Sostenuto; Vivace.
II. Allegretto.
III. Presto: Presto meno assai.
IV. Allegro con brio.

Brahms . . . . . "Tragic" Overture, Op. 81

Liszt . Symphonic Poem, No. 3, "The Preludes" (after Lamartine)

Wagner . . . . . Overture to "The Flying Dutchman"

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Symphony in A major, No. 7, Op. 92 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The first sketches of this symphony were made by Beethoven probably before 1811 or even 1810. Several of them in the sketch-book that belonged to Petter of Vienna, and was analyzed by Nottebohm, were for the first movement. Two sketches for the famous allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1818 to Count Rasoumoffsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but he did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12. The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert of Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a piano-

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forte trio in one movement (B-flat major), three equale for four trombones, the sonata in G major for pianoforte and violin, Op. 96, some of the Irish and Welsh melodies for Thomson.

The score of the symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexiewna of All the Russias.

The first performance of the symphony was at Vienna, in the large hall of the university, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, two of the first chapel-masters of Vienna, who looked after the cannon in "Wellington's Sieg"; the young Meyerbeer, who beat the bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was among the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full

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orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October of 1813 to celebrate the victory of Wellington over the French troops in Spain on June 21 of that year. Mälzel had persuaded Beethoven to compose the piece for his panharmonicon, and furnished material for it, and had even given him the idea of using "God save the King" as the subject of a lively fugue. Mälzel's idea was to produce the work at concerts, so as to raise money enough for him and Beethoven to go to London. He was a shrewd fellow, and saw that, if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value. Beethoven dedicated the work to the Prince Regent, afterward George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a memorandum of it in the note-book which he carried with him to taverns.

This benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when the violinists refused to play a passage in the symphony,

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Friday Afternoon, December 26th, 1913, at 2.15

Saturday Evening, December 27th, 1913, at 8.15

Mme. Corinne Rider-Kelsey — Mr. Evan Williams — Miss Christine Miller — Mr. Frederic Martin

"MASS IN D" Op. 123 — *Ludwig van Beethoven*

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and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear his own soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake: the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven was delighted with his success, so much so that he wrote a public letter of thanks to all that took part in the two performances. "It is Mälzel especially who merits all our thanks. He was the first to conceive the idea of the concert, and it was he that busied himself actively with the organization and the ensemble in all the details. I owe him special thanks for having given me the opportunity of offering my compositions to the public use and thus fulfilling the ardent vow made by me long ago of putting the fruits of my labor on the altar of the country."

The symphony was repeated in Vienna on February 27, 1814. On November 29 of that year it was performed with a new cantata, "Der glorreiche Augenblick," composed in honor of the Congress at Vienna and "Wellington's Sieg." The empress of Austria, the Tsarina of Russia, the Queen of Prussia, were in the great audience. The concert was repeated for Beethoven's benefit on December 2, but the hall was half empty.

The first performance in Boston was at a concert of the Boston Academy, November 25, 1843.

***

Beethoven gave a name, "Pastoral," to his Sixth Symphony. He went so far as to sketch a simple programme, but he added this caution

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for the benefit of those who are eager to find in music anything or everything except the music itself: "Rather the expression of the received impression than painting." Now the Seventh Symphony is a return to absolute music, the most elevated, the most abstract.

Yet see what commentators have found in this Seventh Symphony. One finds a new pastoral symphony; another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany delivered from the French yoke. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and warlike, such as the ancient Moors of Spain. An old edition of the symphony gave this programme: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast." Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the andante pictured a procession in an old cathedral or in the catacombs; while Dürenberg, a more cheerful person, prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of Bacchus or an orgy of villagers after a wedding. Oulibicheff goes so far as to say that Beethoven portrayed in this Finale a drunken revel to express the disgust excited in him by such popular creations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the Seventh Symphony," says Wagner, "is this eleventh variation."

In these days the first question asked about absolute music is, "What does it mean?" The symphonic poem is free and unbridled in choice of subject and purpose. The composer may attempt to reproduce in tones the impression made on him by scenery, picture, book, man, statue. He is "playing the plate," like the æsthete-pianist in *Punch*.

But why should anything be read into the music of this Seventh Sym-

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phony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the third movement is an old pilgrim hymn of Lower Austria, but the statement is of only antiquarian interest.

To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. The Seventh Symphony needs no analysis; it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

***

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. The first movement opens with an Introduction, poco sostenuto, A major, 4-4. A melodic phrase is given to the oboe, then clarinets, horns, bassoons, against crashing chords of the full orchestra. This figure is worked contrapuntally against alternate ascending scale passages in violins and in basses. There is a modulation to C major. A more melodious motive, a slow and delicate dance theme, is given out by wood-wind instruments, then repeated by the strings, while double-basses, alternating with oboe and bassoon, maintain a rhythmic accompaniment. (A theme of the first movement is developed out of this rhythmic figure, and some go so far as to say that all the movements of this symphony are in the closest relationship with this same figure.) The initial motive is developed by the whole orchestra fortissimo, A major; there is a repetition of the second theme, F major; and a short coda leads to the main portion of the movement.

This main body, Vivace, A major, 6-8, is distinguished by the persistency of the rhythm of the "dotted triplet." The tripping first theme is announced, piano, by wood-wind instruments and horns, accompanied by the strings. It is repeated by the full orchestra fortissimo. The second theme, of like rhythm and hardly distinguishable from the first, enters piano in the strings, C-sharp minor, goes through E-flat major in the wood-wind to E major in the full orchestra, and ends quietly in C major. The conclusion theme is made up of fiugres taken from the first. The first part of the movement is repeated. The free fantasia is long and elaborate. The third

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section is in orthodox relationship with the first, although the first theme is developed at greater length. The coda is rather long.

II. Allegretto, A minor, 2-4. The movement begins with a solemn first theme played in harmony by violas, violoncellos, and double-basses. The strongly marked rhythm goes almost throughout the whole movement. The second violins take up the theme, and violas and violoncellos sing a counter-theme. The first violins now have the chief theme, while the second violins play the counter-theme. At last wood-wind instruments and horns sound the solemn, march-like motive, and the counter-theme is given to the first violins. The rhythm of the accompaniment grows more and more animated with the entrance in turn of each voice. A tuneful second theme, A major, is given to wood-wind instruments against arpeggios for the first violins, while the persistent rhythm is kept up by the basses. There is a modulation to C major, and a short transition passage leads to the second part. This is a repetition of the counter-theme in wood-wind instruments against the first theme in the basses and figuration for the other strings. There is a short fugato on the same theme, and the second theme enters as before. There is a short coda.

III. The third movement, Presto, F major, 3-4,* is a brilliant scherzo. The theme of the trio, assai meno presto, D major, 3-4, is said to be that of an old pilgrim hymn in Lower Austria. "This scherzo in F major is noteworthy for the tendency the harmony has to fall back into the

*Mr. Alexander Siloti, the Russian pianist and conductor, contributed an article to the *Signale* of September 17, 1913, in which he argued that this whole Scherzo should be considered as being in 6-4 instead of 3-4.

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principal key of the symphony, A major." A high-sustained A runs through the trio.

IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to Mr. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,—"unbuttoned joy," as the composer himself would have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song." There is imitative contrapuntal development of a figure taken from the bacchantic theme. A second theme of a more delicate nature is announced by the strings and then given to wind instruments. There are strong accents in this theme, accents emphasized by full orchestra, on the second beat of the measure. Brilliant passage-work of the orchestra, constantly increasing in strength, includes a figure from the first theme. There is a repeat. The first theme is then developed in an elaborate manner, but the theme itself returns, so that the rondo character is preserved. There is a return to the first theme in A major. The third part of the movement is practically a repetition of the first, but the second theme is now in A minor. There is a long coda with a development of the figure from the first theme over a bass which changes from E to D-sharp and back again. The concluding passage of the theme is used fortissimo, and the movement ends with a return of the conspicuous figure from the main theme.

***

Richard Wagner, in "The Art Work of the Future": "To give his tone-shapes that same compactness, that directly cognisable and physically sure stability, which he had witnessed with such blessed solace in Nature's own phenomena—this was the soul of the joyous impulse which created for us that glorious work, the Symphony in A major. All tumult, all yearning and storming of the heart, become here the blissful insolence of joy, which snatches us away with bacchanalian might and bears us through the roomy space of Nature, through all the streams and seas of Life, shouting in glad self-con-

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sciousness as we tread throughout the Universe the daring measures of this human sphere-dance. This symphony is the *Apotheosis of Dance* herself: it is Dance in her highest aspect, as it were the loftiest Deed of bodily motion incorporated in an ideal mould of tone. Melody and Harmony unite around the sturdy bones of Rhythm to firm and fleshy human shapes, which now with giant limbs' agility, and now with soft, elastic pliance, *almost before our very eyes*, close up the supple, teeming ranks; the while now gently, now with daring, now serious,* now wanton, now pensive, and again exulting, the deathless strain sounds forth and forth; until, in the last whirl of delight, a kiss of triumph seals the last embrace"!—*Englished by William S. Ellis.*

"TRAGIC" OVERTURE, OP. 81 . . . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Although the "Tragic" Overture is Op. 81, and the "Academic" Op. 80, the "Tragic" was composed and performed before the "Academic"; it was performed for the first time at the fourth Philharmonic concert at Vienna in 1880; † it was published in 1881. The first performance in Boston was by the Symphony Orchestra, October 29, 1881.

The overture has been characterized as "a tragedy not of actual happenings, but of soul life." No hero, no event, suggested programme music or any specific musical portrayal, although Hanslick, sworn partisan of Brahms, says that, if it be necessary to associate the overture with any particular tragedy, that tragedy is "Hamlet." The

* Amid the solemn-striding rhythm of the second section, a secondary theme uplifts its wailing, yearning song; to that rhythm, which shows its firm-set tread throughout the entire piece, without a pause, this longing melody clings like the ivy to the oak, which without its clasping of the mighty bole would trail its crumpled, straggling wreaths upon the soil, in forlorn rankness; but now, while weaving a rich trapping for the rough oak-rind, it gains for itself a sure and undishevelled outline from the stalwart figure of the tree. How brainlessly has this deeply significant device of Beethoven been exploited by our modern instrumental-composers with their eternal "subsidiary themes"!—R. WAGNER.

† Yet some German commentators give January 4, 1881, and Breslau, as the date and the place of the first performance of both the "Tragic" and the "Academic."

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secondary theme in F is associated by some with Ophelia, and the episode in B-flat major with Fortinbras. Others remember that Dingelstedt in 1876 wished to organize a "Faust" Festival, and Brahms, asked whether he would write the music, expressed his willingness. To them this overture is a "Faust" overture.*

The "Tragic" Overture may be said to be a musical characterization of the principles of tragedy as laid down by Aristotle or Lessing; it mirrors, as Reimann puts it, the grandeur, the loftiness, the deep earnestness, of tragic character; "calamities which an inexorable fate has imposed on him leave the hero guilty; the tragic downfall atones for the guilt; this downfall, which by purifying the passions and awakening fear and pity works on the race at large, brings expiation and redemption to the hero himself." Or as Dr. Deiters puts it: "In this work we see a strong hero battling with an iron and relentless fate; passing hopes of victory cannot alter an impending destiny. We do not care to inquire whether the composer had a special tragedy in his mind, or if so, which one; those who remain musically unconvinced by the unsurpassably powerful theme, would not be assisted by a particular suggestion."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, strings.

The work begins Allegro ma non troppo, D minor, 2-2. After two introductory fortissimo chords the first theme is announced against a drum-roll by strings. The first portion of the theme is repeated by wood-wind, violas, 'cellos, double-basses, supported at times by brass. A subsidiary theme appears in violins and violas. Wind instruments sing an expressive syncopated passage; the first section of the chief theme is intoned by wood-wind and strings in unison; second trombone and bass tuba have a descending and pianissimo motive. The second theme, a song in F major, is given to violins, accompanied by strings, clarinets, bassoons. Two episodes with fresh material follow. In the development the first theme and the trombone tuba theme are especially used. The second and song theme is soon crowded out by the chief theme, which is augmented and still more passionate.

*See Kalbeck's "Johannes Brahms," vol. iii., Part I., pp. 257–259 (Berlin, 1910).

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The first section of the overture is so much developed that it often seems the true free fantasia; but the fantasia is comparatively short,—comparatively, for the working-out is elaborate, but the enormous length of the first section makes the fantasia seem short. The third section contains the conclusion-period of the first, with some deviations from the original plan; it leads to a short coda.

Symphonic Poem No. 3, "The Preludes" (after Lamartine).

Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar in 1849–50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)." * The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand

* "Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a hand-written score.

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LITERATURE UPON REQUEST

his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XVme Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt made his first appearance as a composer in the Gewandhaus, Leipsic, with "Les Préludes," the symphonic poem "Mazeppa," the pianoforte concerto in E-flat major (Hans von Bülow, pianist), and his romance "Englein hold im Lockengold" at a concert given for the "Orchester-Pensions-Institut," February 26, 1857. "Mazeppa" shocked the conservatives and provoked polemical articles, also a poem "Franz Liszt in Leipzig" by Peter Cornelius.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The first performance of "Les Préludes" in Boston was at a Philharmonic concert, December 3, 1859, when Arthur Napoleon,* pianist, made his first appearance in the city. "Les Préludes" was performed by the Philharmonic Society of New York, April 30th of the same year.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes

* Arthur Napoleao (Napoleone) was born at Oporto, March 6, 1843. He made a sensation as a boy pianist at Lisbon, London (1852), Berlin (1854), studied with Charles Hallé at Manchester, made tours throughout Europe and North and South America, and about 1868 settled in Rio de Janeiro as a dealer in music and musical instruments. After his retirement from the concert stage he composed pieces for pianoforte and orchestra, pianoforte pieces, and he served as a conductor.

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its altar? and what wounded spirit, when one of its tempest is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Préludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass-drum, cymbals, harp, and strings.

The symphonic poem begins Andante, C major, 4-4, with a solemn motive, the kernel of the chief theme. This motive is played softly by all the strings, answered by the wood-wind in harmony, and developed in a gradual crescendo until it leads to an Andante maestoso, C major, 12-8, when a new phase of the theme is given out fortissimo by 'cellos, double-basses, bassoons, trombones, and tuba, against sustained harmonies in other wind instruments and arpeggios in violins and violas. The development of this phase leads by a short decrescendo to a third phase, a gentle phrase (9-8) sung by second violins and 'cellos against an accompaniment in the first violins. The basses and bassoons enter after every phrase with the first figure of the original solemn phase.

The development of this third phase of the chief theme leads to the entrance of the second theme, E major, 12-8, given out by horn quartet and a quartet of muted violas (divided) against arpeggios in the violins and harp. (This phrase bears a striking resemblance to the phrase, "Idole si douce et si pure," sung by Fernando in the duet with Balthasar (act i., No. 2) in Donizetti's "La Favorite."*) The

* "La Favorite," opera in four acts, text by A. Royer and Gustav Waöz, music by Donizetti, was produced at the Opéra, Paris, December 2, 1840. It was written originally in three acts for the Renaissance Theatre, Paris, and entitled "L'Ange de Nisida." Scribe collaborated in writing the text of the fourth act. The subject was taken from Baculard-Darnaud's tragedy, "Le Comte de Comminges." The part of Fernando was created by Gilbert Duprez (1806–96); the parts of Léonor, Alphonse, and Balthasar were created, respectively, by Rosine Stoltz, Barroilhet, and Levasseur.

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theme is played afterward by oboes, clarinets, and bassoons, against a more elaborate accompaniment, while violins and flutes introduce flowing passages between the phrases. The horn brings back the third phase of the chief theme, pianissimo, while the violins are loath to leave the initial figures of the second theme. The third phase of the theme dies away in flutes and clarinets

Allegro ma non troppo, 2-2. The working-out section is occupied chiefly with the development of the first theme, and the treatment is free. The initial figure of this theme is the basis of a stormy passage, and during the development a warlike theme is proclaimed by the brass over an arpeggio string accompaniment. There is a lull in the storm; the third phase of the chief theme is given to oboes, then to strings. There is a sudden change to A major, Allegretto pastorale, 6-8. A pastoral melody, the third theme, is given in fragments alternately to horn, oboe, and clarinet, and then developed by wood-wind and strings. It leads to a return of the second theme in the violins, and there is development at length and in a crescendo until it is sounded in C major by horns and violas, and then by wood-wind and horns.

Allegro marziale, animato, in C major, 2-2. The third phase of the chief theme is in horns and trumpets against ascending and descending scales in the violins. It is now a march, and trombones, violas and basses sound fragments of the original phase between the phrases. There is a brilliant development until the full orchestra has a march movement in which the second theme and the third phase of the chief theme are united. There are sudden changes of tonality,—C major, E-flat major, F-sharp major. The second phase of the chief theme returns fortissimo in basses bassoons, trombones, tuba, C major, 12-8, against the harmonies in other wind instruments and arpeggios in violins and violas that are found near the beginning of the work.

Overture to "The Flying Dutchman" . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It was sketched at Meudon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against

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which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's ballad, and it is worked up with great energy.

***

Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera, and it should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

"Der fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter; the steersman, Bielezizky. Wagner conducted.

The first performance in America was in Italian, "Il Vascello Fantasma," at Philadelphia, November 8, 1876, by Mme. Pappenheim's Company.

The first performance in Boston was in English at the Globe Theatre, March 14, 1877: Senta, Clara Louise Kellogg; Eric, Joseph Maas; Daland, George A. Conly; the steersman, C. H. Turner; Mary, Marie Lancaster; Vanderdecken, the Dutchman, William Carleton.

***

Wagner revised the score in 1852. "Only where it was purely

JANET BULLOCK WILLIAMS

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superfluous have I struck out some of the brass, here and there given a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment; he was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing-vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

In Paris Wagner became acquainted with Heine, and they talked together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing."

How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the scenario for 500 francs, how "Le Vaisseau Fantôme, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, November 9, 1842, and failed,—there were eleven performances,—all this has been told in programme-books of these concerts. Music was set by Ernst Lebrecht Tschirch (1819–52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852; Riemann says it was not performed.

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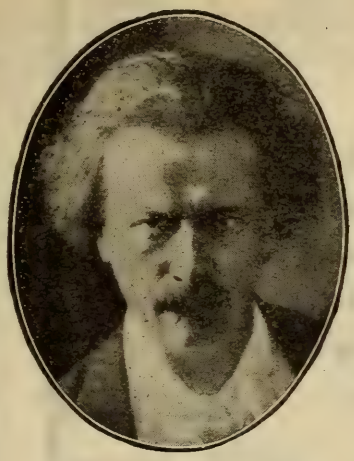

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SATURDAY AFTERNOON

NOVEMBER 15, 1913

AT 2.30 O'CLOCK

IGNACE JAN
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Direction, C. A. ELLIS

PROGRAMME

Fantasia in C major . . . . . Schubert
Allegro con fuoco ma non troppo—Adagio—Presto—Allegro

Sonata in F major, Opus 10, No. 2 . . . Beethoven
I. Allegro
II. Allegretto
III. Presto

Des Abends
Aufschwung
Grillen
Warum
In der Nacht
Traumeswirren
. . . . . Schumann

Ballade in G minor
Nocturne in G major
Scherzo in C-sharp minor
. . . . Chopin

Étude in C major
Mazurka in D major
. . . . . Rubinstein

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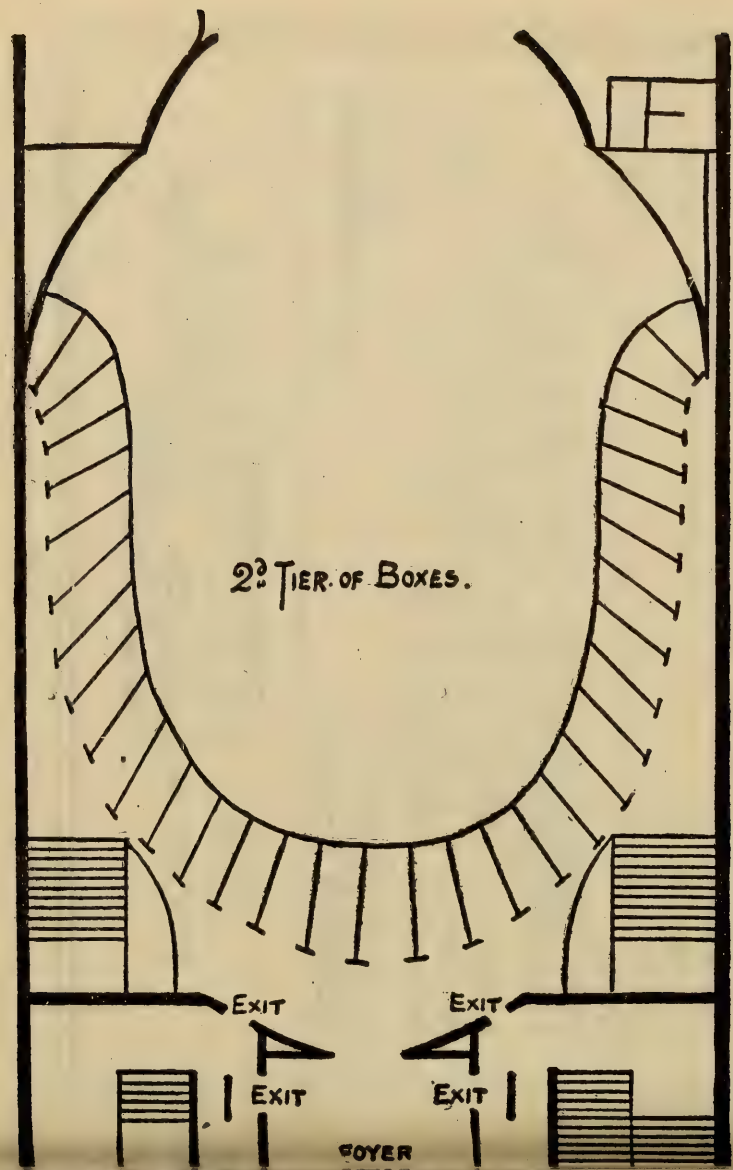
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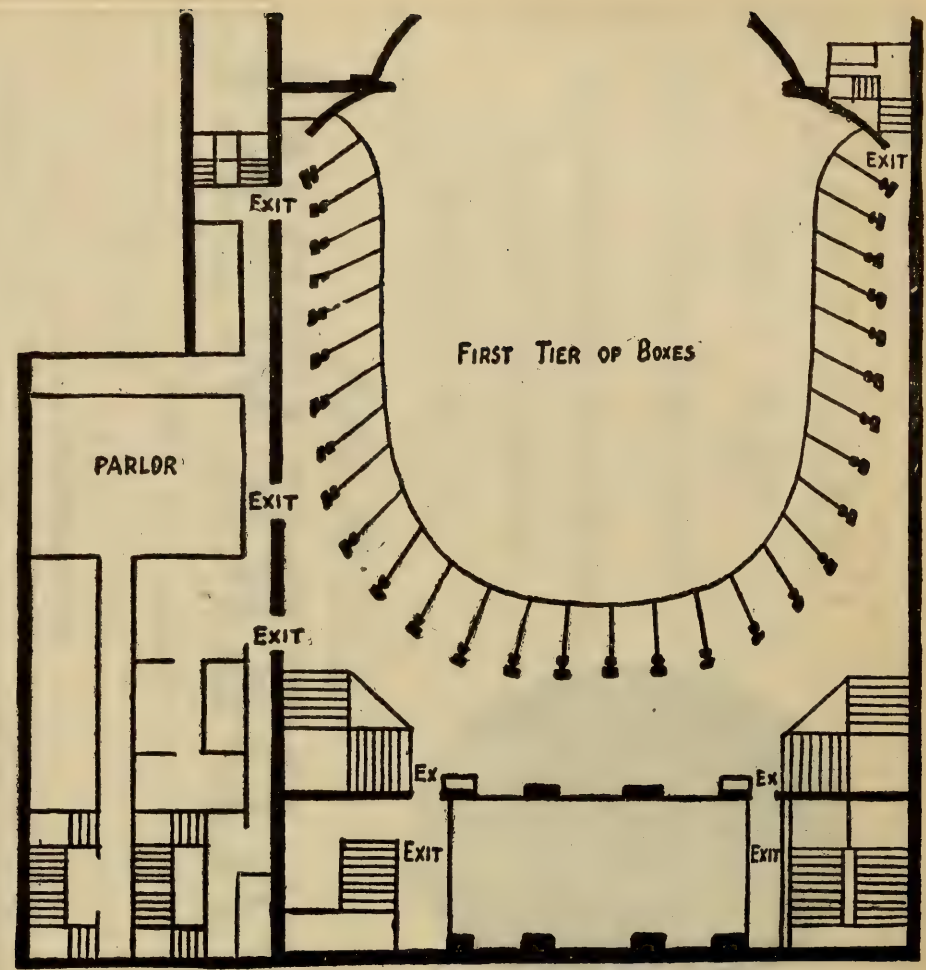
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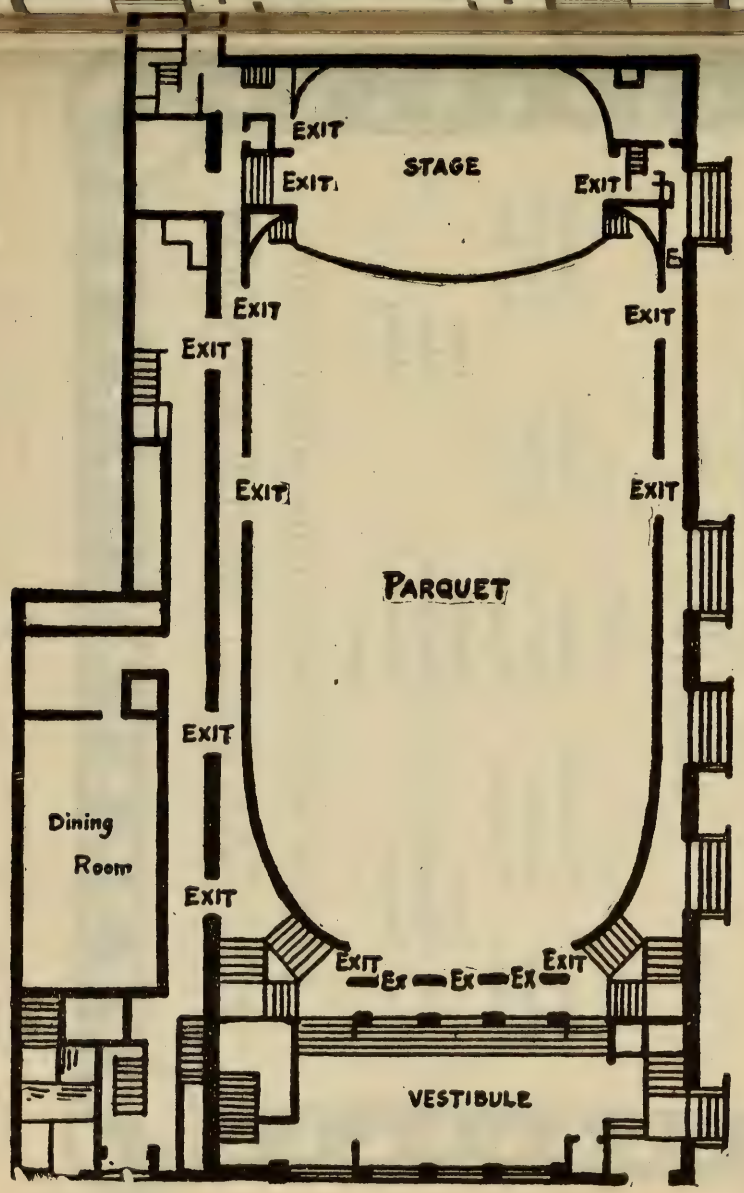
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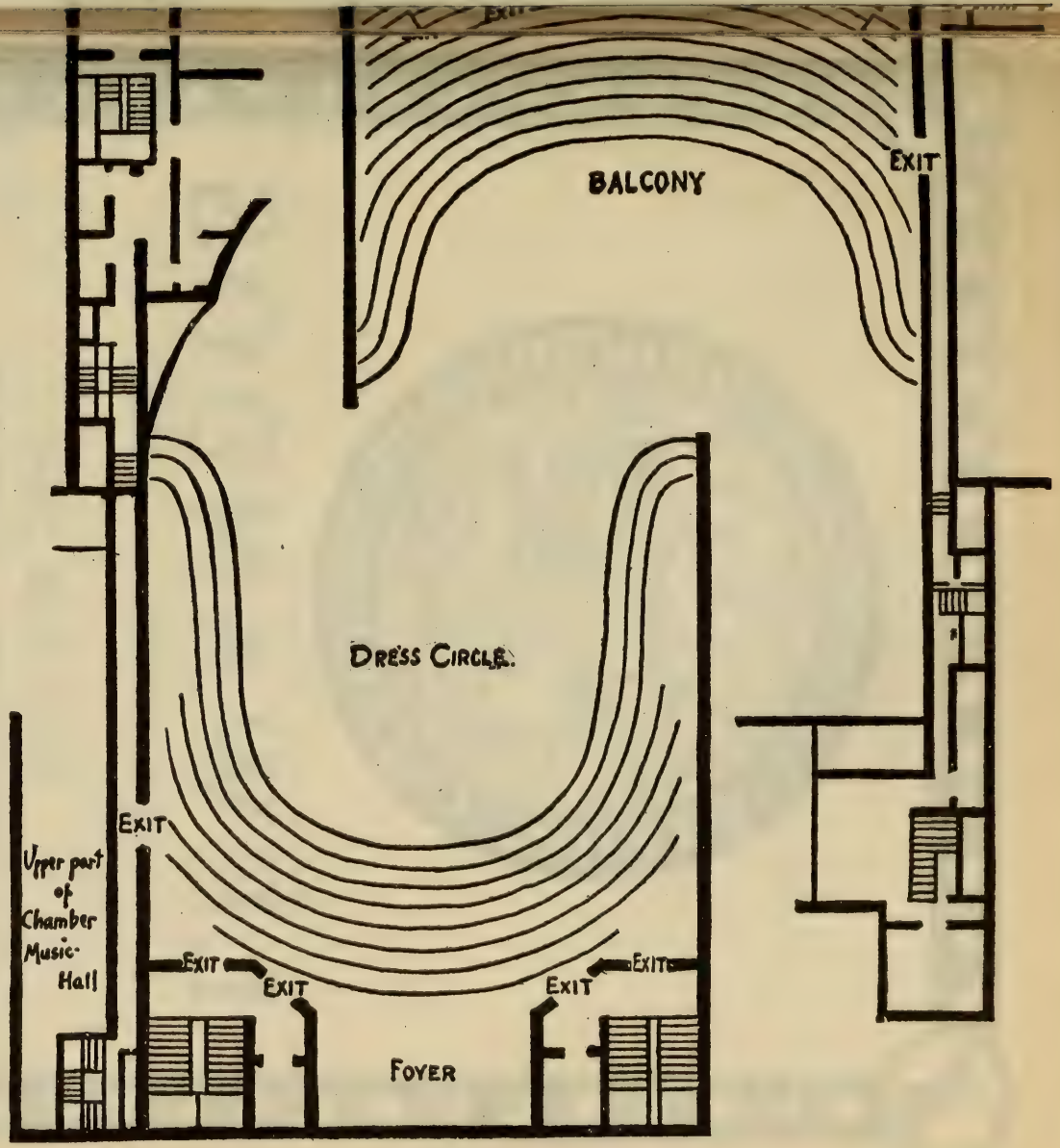
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AT 2.30

PROGRAMME

Glazounoff . . . . Symphony in B-flat major, No. 5, Op. 55

I. Moderato maestoso; Allegro.
II. Scherzo: Moderato; Pochissimo meno mosso.
III. Andante.
IV. Allegro maestoso.

Smetana . . . . . Overture to "The Sold Bride"

Franck . . . Symphonic Poem, "Les Éolides" ("The Aeolidae")

Dvorák . . . . . Dramatic Overture, "Husitská," Op. 67

There will be an intermission of ten minutes after the symphony

Symphony in B-flat major, No. 5, Op. 55. Alexander Glazounoff

(Born at St. Petersburg, August 10, 1865; now living there.)

Glazounoff's fifth symphony was composed at St. Petersburg in 1895. It was published in 1896. It was performed for the first time in March, 1896, at one of the concerts of the New Russian School, organized by the publisher Belaïeff in St. Petersburg. The scherzo was then repeated in response to compelling applause. The first performance of the symphony in the United States was at a concert of the Philharmonic Society of New York, Anton Seidl conductor, March 5, 1898. The first performance in Boston was at a concert of the Boston Symphony Orchestra, November 24, 1906, Dr. Muck conductor.

The symphony, dedicated to Serge Tanéïeff,* is scored for three flutes (one interchangeable with piccolo), two oboes, three clarinets, one bass clarinet, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, bass drum, triangle, cymbals, little bells, harp, and strings.

I. Moderato maestoso, B-flat, 4-4. In this introductory section the sturdy chief theme of the allegro which follows is hinted at forcibly,

* Serge Tanéïeff was born in the government Vladimir, Russia, November 25, 1856. He is now living at Moscow. He studied the pianoforte with Nicholas Rubinstein and composition with Tschaikowsky at the Moscow Conservatory, of which he was afterward for some time (1885–89) the director, and was also teacher of theory in the school, a position that he still holds, or, at least, did hold a short time ago. (The Russian music schools have seen troublous times during the last year and a half, and resignations and dismissals have been frequent.) Tanéïeff made his first appearance as a pianist at Moscow in January, 1875, when he played Brahms's Concerto in D minor, and was loudly praised by critics and the general public, although the concerto was dismissed as an "unthankful" work. Tschaikowsky, as critic, wrote a glowing eulogy of the performance. It had been said, and without contradiction until the appearance of Modest Tschaikowsky's Life of his brother, that Tanéïeff was the first to play Peter's Concerto in B-flat minor in Russia. But the first performance in Russia was at St. Petersburg, November 1, 1875, when Kross was the pianist. Tanéïeff was the first to play the concerto at Moscow, November 12 of the same year, and he was the first to play Tschaikowsky's Concerto in C minor, Pianoforte Fantasia, Trio in A minor, and the posthumous Concerto in E-flat major. Tanéïeff spent some months at Paris, 1876–77. On his return he joined the faculty of the Moscow Conservatory. That Tschaikowsky admired Tanéïeff's talent, and was fond of him as a man, is shown by the correspondence published in Modest Tschaikowsky s Life. Tanéïeff has composed a symphony (played here at a Symphony concert, November 23, 1902); an opera, "The Oresteia" (1895); a concert overture "The Oresteia" (played here at a Symphony concert, February 14, 1903); a cantata, "Johannes Damascenus"; a half-dozen quartets (the one in B-flat minor, Op. 4, was performed here at a Symphony Quartet concert, November 27, 1905), choruses. One of his part songs, "Sunrise, has been sung here two or three times.

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and it is given to clarinets, bassoons, horns, tuba, and lower strings. There is preluding. The Allegro is in 2-2 and then 3-4. The first theme, which has been likened to the Sword motive in the "Ring," is announced by bassoon and violoncellos, while clarinets sustain. It is then given to oboe and first violins, and at last is sounded by the whole orchestra. The second and suave theme is sung by flute and clarinet against wood-wind chords, with harp arpeggios and strings *pizz.* This theme is developed to a mighty fortissimo. The use of these themes is easily discernible. There is a stirring coda.

II. Scherzo, moderato, G minor, 2-4. After a few measures of sportive preluding the first theme is given to flutes, oboe, clarinet. The second theme, of a little more decided character, is announced by flutes, clarinets, and violins. Pochissimo meno mosso. The flutes have a fresh theme, which, undergoing changes and appearing in various tonalities, is expressed finally by the full orchestra.

III. Andante, E-flat, 6-8. The movement is in the nature of a Romance. The chief and expressive theme has been likened to the opening measures of Radamès' famous air, "Celeste Aïda." Heavy chords for the brass change the mood. There is a cantilena for violins and violoncellos. After preluding on the dominant there is a return of the leading motive.

IV. Allegro maestoso, B-flat, 2-2. The movement begins at once, forte, with a martial theme (full orchestra). The other important themes used in this turbulent movement are a heavy motive, announced by bassoons, tuba, and lower strings, and, *animato,* one announced by clarinets, bassoons, violas, violoncellos, while double-classes and kettledrums maintain a pedal-point.

***

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lisher and bookseller of St. Petersburg, whose grandfather established the firm in 1782. Alexander was in the "Real" school until his eighteenth year, and he then attended lectures at the University of St. Petersburg as a "voluntary," or non-attached, student. He has devoted himself wholly to music. When he was nine years old, he began to take pianoforte lessons with Elenovsky, a pupil of Felix Dreyschock and a pianist of talent, and it is to him that Glazounoff owed a certain swiftness in performance, the habit of reading at sight, and the rudimentary ideas of harmony. Encouraged by his teacher, Glazounoff ventured to compose, and in 1879 Balakireff advised him to continue his general studies and at the same time ground himself in classical music. A year later Balakireff recommended him to study privately with Rimsky-Korsakoff. Glazounoff studied composition and theory with Rimsky-Korsakoff for nearly two years. He himself has said: "We had a great deal of music at home, and everything we played remained fixed in my memory, so that, if I waked in the night, I could reconstruct even in the slightest details all I had heard earlier in the evening."

Following the advice of his teacher, he decided to write a symphony. It was finished in 1881, and performed for the first time with great success, at St. Petersburg, March 29, 1882, at one of the concerts conducted by Balakireff. Later this symphony (in E major) was reorchestrated by the composer four times, and it finally appeared as Op. 5. To the same epoch belong his first string quartet (Op. 1); the suite for piano (Op. 2); two overtures on Greek themes (Op. 3,* 6); his first serenade (Op. 7); and several compositions which were planned then, but elaborated later. In 1884 Glazounoff journeyed in foreign lands. He took part at Weimar in the festival of the Allgemeiner Deutscher Musik-Verein, when his first symphony was performed under the direction of Müller-Hartung. There he met Franz Liszt, who received him most cordially. In 1889 Glazounoff conducted (June 22) at Paris in the concerts of the Trocadéro, which were organized by the music publisher, Belaïeff, his second symphony and the symphonic poem, "Stenka Razine," written in memory of Borodin.

In 1891 the following cablegram, dated St. Petersburg, October 8, was published in the newspapers of Boston:—

"A profound sensation was created here to-day. A young woman from Moscow was arrested, charged with being a Nihilist. She con-

* This overture was performed at a concert of the Russian Musical Society, led by Anton Rubinstein, the leader of the faction opposed to Balakireff and the other members of the "Cabinet."

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fessed, and admitted that she had left a trunk at the house of a well-known composer, Glazounoff, in which was a revolutionary proclamation. The police proceeded to Glazounoff's house and found the trunk. Glazounoff protested his innocence, declaring that he was utterly ignorant of the contents of the trunk. He was nevertheless compelled to deposit as bail fifteen thousand roubles, in order to avoid arrest pending inquiries to be made in the case."

Glazounoff suffered only temporary inconvenience. He was not imprisoned in the fortress of Saint Peter and Saint Paul, nor was he sent to Siberia; and later he wrote a cantata for the coronation of the present Tsar.

In 1897 Glazounoff visited London, and conducted his fourth symphony at a concert of the Philharmonic Society on July 1. (His fifth symphony had been produced in London at a Queen's Hall symphony concert led by Mr. H. J. Wood, January 30* of the same year, and it was performed again at a concert of the Royal College of Music, July 23 of that year, to the disgust of certain hide-bound conservatives. Thus a writer for the *Musical Times* said: "We have now heard M. Glazounoff's symphony twice, and we do not hesitate to protest against a work with such an ugly movement as the Finale being taught at one of our chief music schools. We confess to having twice suffered agonies in listening to this outrageous cacophony, and we are not thin-skinned. The champions of 'nationalism' will tell us that this is the best movement in the work, because it is the most Russian and 'so characteristic'; they may even assure us that we do not require beauty in music. We shall continue to hold exactly opposite views. If *they* find beauty here, it must be of the kind which some people see in the abnormally developed biceps of the professionally strong man. If we are wrong, if this is the coming art, and our protests avail no more than did those of previous generations against the new arts of *their* times, we shall be happy to take off our hat to M. Glazounoff with a *Morituri, te salutant,* and stoically retire to await what we shall consider the doom of the beautiful in music, even as Wotan, the god, awaited the *Götterdämmerung.*"

In 1899 Glazounoff was appointed professor of orchestration at the

* Mrs. Newmarch, in her article "Glazounoff," in Grove's Dictionary (revised version), gives January 28 as the date; but see "The Year's Music," by A. C. R. Carter (London, 1898), and the *Musical Times* (London) of August, 1897.

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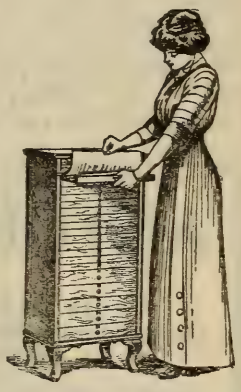

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St. Petersburg Conservatory. In March, 1905, he, Liadoff, and other leading teachers at this institution espoused the cause of Rimsky-Korsakoff, who was ejected from the Conservatory for his sympathy with the students in political troubles, and they resigned their positions. Some m nths later he resigned his directorship of the Russian Musical Society. He, Rimsky-Korsakoff, and Liadoff were the conductors of the Russian Symphony Concerts* at St. Petersburg.

Glazounoff's chief works, all published by Belaïeff, are eight symphonies; a Suite caractéristique (Op. 9); several fantasias and symphonic poems, such as "Stenka Razine" (Op. 13), "The Forest" (Op. 19), "The Sea" (Op. 28), "The Kremlin" (Op. 30), "Spring" (Op. 34); orchestral suite, Op. 79, "Aus dem Mittelalter"; concert overtures; "A Slav Festival" (a symphonic sketch based on the finale of a string quartet, Op. 26); five string quartets, a string quintet; two waltzes for orchestra; cantatas, pianoforte pieces, and a few songs.

He is said to find in the ballet the fullest and freest form of musical expression,—not the ballet as it is known in this country, awkward, dull, or the "labored intrepidity of indecorum," but the grand ballet; and he has written pieces of this kind for the St. Petersburg stage: "Raymonda," Op. 57; "Ruses d'Amour," Op. 61; "The Seasons," Op. 67; "The Temptation of Damis" (1900). The latest publications of his works as advertised are: Sonata in B-flat minor, for the pianoforte, Op. 74 (1901); Sonata in E, Op. 75; Variations for pianoforte, Op. 72; Sonata in E minor, for pianoforte, Op. 75 (1902); March on a Russian Theme, for orchestra, Op. 76; Symphony No. 7, in F, Op. 77 (1903); Ballade for orchestra, Op. 78 (1903); "Moyen Âge," suite for orchestra, Op. 79 (1903); "Scène dansante," for orchestra, Op. 81; Violin Concerto, Op. 82 (1905); Symphony No. 8, E-flat, Op. 83; "Chant du Destin," dramatic overture for orchestra, Op. 84; two preludes for orchestra: No. 1 in memory of Wladimir Stassoff; No. 2 in memory of Rimsky-Korsakoff, Op. 85; Fantaisie finnoise for orchestra, Op. 88; Introduction et la Danse de Salomée d'après le drame

* For about a dozen years the concerts were given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera Orchestra; but the audiences were extremely small. An enthusiastic band of two hundred or more was faithful in attendance and subscription. Many important works were produced at these concerts, and various answers given to the stranger that wondered at the small attendance. The programmes were confined chiefly to orchestral compositions, and, when—I quote from "A. G.'s" letter to the *Signale* (Leipsic), January 2, 1901—a new pianoforte concerto or vocal composition was introduced, "the pianist or singer is not a celebrity, but a plain, ordinary mortal." This practice of selection was of course repugnant to the general public. "A. G." adds: "The conductors are distinguished musicians, celebrated theorists, delightful gentlemen,—everything but capable conductors; Rimsky-Korsakoff and Glazounoff, who are acknowledged masters of instrumentation, kill their own brilliant works when they put down the pen and take up the stick. Probably the partisan spirit shown in the programmes contributes largely to the failure of the concerts, which are named 'Russian,' but are only the amusement of a fraction of Russian composers, members of the 'Musical Left,' or the 'Young Russian School.' Rubinstein's name never appears on these programmes, Tschaikowsky's name is seldom seen, and many modern Russians are neglected. Pieces by Rimsky-Korsakoff, Glazounoff, Liapunoff, Liadoff, Cui, and others are performed for the first time at these concerts, and awaken general interest; but the public at large does not like politics or musical factions in the concert-hall, and it waits until the works are performed elsewhere. Yet the sincerity, enthusiasm, devotion, of this band of composers and their admirers, are admired throughout Russia." (Rimsky-Korsakoff died after this was written. He died June 21, 1908.)

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"Salomée de Oscar Wilde," for orchestra, Op. 90; Cortège Solennel performed at the twenty-fifth anniversary of the Russian Symphony Concerts, November 23, 1909, Op. 91; Concerto for Pianoforte with orchestra, Op. 92. He has completed works left behind by Borodin—the opera, "Prince Igor," and the Third Symphony—and others; he has orchestrated works by colleagues; and with Rimsky-Korsakoff he edited a new edition of Glinka's compositions.

At first Glazounoff was given to fantastic and imaginative music. His suites and tone-poems told of carnivals, funerals, the voluptuous East, the forest with wood sprites, water nymphs, and will-of-the-wisps, the ocean, the Kremlin of Moscow with all its holy and dramatic associations. "Stenka Razine" is built on three themes: the first is the melancholy song of the barge- ıen of the Volga; the second theme, short, savage, bizarre, typifies the hero who gives his name to the piece; and the third, a seductive melody, pictures in tones the captive Persian princess. The chant of the barge-men is that which vitalizes the orchestral piece. It is forever appearing, transformed in a thousand ways. The river is personified. It is alive, enormous. One is reminded of Gogol's description of another Russian stream: "Marvellous is this river in peaceful weather, when it rolls at ease through forests and between mountains. You look at it, and you do not know whether it moves or not, such is its majesty. You would say that it were a road of blue ice, immeasurable, endless, sinuously making its way through verdure. What a delight for the broiling sun to cool his rays in the freshness of clear water, and for the trees on the bank to admire themselves in that looking-glass, the giant that he is! There is not a river like unto this one in the world."

Overture to the Opera, "The Sold Bride". Friedrich Smetana

(Born at Leitomischl, Bohemia, March 2, 1824: died in the mad-house at Prague, May 12, 1884.)

"Prodana nevesta" ("Die verkaufte Braut"), a comic opera in three acts, the book by Karl Sabina, the music by Smetana, was performed for the first time at Prague, May 30, 1866.

The overture, which, according to Hanslick, might well serve as prelude to a comedy of Shakespeare,—and indeed the overture has been entitled in some concert halls "Comedy Overture,"—is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings.

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The chief theme of the operatic score as well as of the dramatic action is the sale of the betrothed, and this furnishes the chief thematic material of the overture.

The overture begins vivacissimo, F major, 2-2, with the chief theme at once announced by strings and wood-wind in unison and octaves against heavy chords in brass and kettledrums. This theme is soon treated in fugal manner; the second violins lead, and are followed in turn by the first violins, violas, and first 'cellos, and second 'cellos and double-basses. The exposition is succeeded by a vigorous "diversion," or "subsidiary," for full orchestra. The fugal work is resumed; the wind instruments as well as the strings take part in it, and the subsidiary theme is used as a counter-subject. There is development fortissimo by full orchestra, and the chief theme is again announced as at the beginning. The second theme enters, a melody for oboe, accompanied by clarinets, bassoon, horn, second violins. This theme is as a fleeting episode; it is hardly developed at all, and is followed by a tuneful theme for violins and first 'cellos. The chief motive returns in the wood-wind, then in the strings, and the fugal work is resumed. The leading motive is reiterated as at the beginning of the overture (without the double-basses). The tonality is changed to D-flat major, and flutes and oboes take up the first subsidiary theme, which keeps coming in over harmonies in lower strings and wind, while the music sinks to pianissimo. Fragments of the first theme reappear in the strings, and there is a brilliant coda.

***

Smetana began to compose the opera in May, 1863. He completed the work March 15, 1866.

***

There is a story that Smetana was excited to the composition of "strictly national" music by a remark made at Weimar by Herbeck when they were guests of Liszt,—that the Czechs were simply reproductive artists. The opening of the Czechic Interims Theatre at Prague, November 18, 1862, was the first step toward the establishment of a native operatic art. Smetana finished in April, 1863, his first opera, "Branibori v Cechach," or "Die Brandenburger in Böhmen," but it was not performed until January 5, 1866. Karl Sebor was more fortunate: his opera, "Templari na Morave," was performed in the Czechic Theatre in 1865.

The libretto of Smetana's first opera was undramatic, improbable, ridiculous. The Bohemian operas before Smetana were in the old forms of the Italian, French, and German schools, and the public accused Smetana of "Wagnerism," the charge brought in Paris against Bizet even before "Carmen" saw the footlights. Smetana was a

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follower of Wagner in opera and of Liszt in the symphonic poem. He believed in the ever-flowing melody in the operatic orchestra; this melody should never interrupt, never disturb, the dramatic sense; the music should have a consistent physiognomy; it should characterize the dramatic; the *Leit-motive* should individualize; but Smetana knew the folly of imitation, nor was he the kind of man to play the sedulous ape. He once said, "We cannot compose as Wagner composes," and therefore he sought to place in the frame of Wagnerian reform his own national style, his musical individuality, which had grown up in closest intimacy with his love of the soil, with the life, songs, legends, of his countrymen.

When they celebrated the one hundredth performance of "The Sold Bride" at Prague, May 5, 1882, Smetana said: "I did not compose it from any ambitious desire, but rather as a scornful defiance, for they accused me after my first opera of being a Wagnerite, one that could do nothing in a light and popular style." The opera was composed, according to him, between January 5 and May 30, 1866; but Ottokar Hostinsky recalls the fact that in 1865 Smetana had performed fragments from a comic operetta, and Teige goes further and says the work was begun as far back as May, 1863. However this may be, Smetana composed at first only lyric parts, which were connected, twenty of them, by spoken dialogue. The opera was in two acts and without change of scene when it was produced.

When there was talk of a performance at the Opéra-Comique, Paris, Smetana added a male chorus in praise of beer, an air for Marenka, and a dance (Skoena). The first act of the original version was divided into two scenes, and soon afterward the first scene was closed with a polka, and the second scene introduced with a furiant; * so now the opera is in three acts. Smetana changed the spoken dialogue into recitative for the production of the opera at St. Petersburg in January, 1871, and this recitative is used to-day even in Czech theatres.

* Also known as the "sedálk" (the peasant), a characteristic and popular Bohemian dance, in which the male imitates a proud, puffed-up peasant, who at first dances alone, arms akimbo, and stamps; his partners then dances about him, or spins about on the same spot, until they embrace and dance slowly the sousedska, a species of ländler.

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The success of "The Sold Bride" led to Smetana's appointment as conductor of the opera. (His deafness obliged him in 1874 to give up all conducting.) This appointment gave him great honor, small wages (twelve hundred florins), many enviers and enemies.

The first performance of "Der verkaufte Braut" in America was at the Metropolitan Opera House, New York, February 19, 1909: Marie, Emmy Destinn; Kathinka, Marie Mattfield; Hans, Carl Jorn; Kruschina, Robert Blass; Kezal, Adamo Didur; Mischa, Adolf Muehlmann; Wenzel, Albert Reiss; Agnes, Henrietta Wakefield; Springer, Julius Bayer; Esmeralda, Isabelle L'Huiller; Muff, Ludwig Burgstaller. Gustav Mahler conducted.

"Les Éolides" ("The Aeolidae"), Symphonic Poem . César Franck

(Born at Liège, December 10, 1822; died at Paris, November 8, 1890.)

This symphonic poem, composed in 1876, was performed for the first time at a concert of the Société Nationale, Paris, May 13, 1877. Lamoureux brought it out at one of his concerts, February 26, 1882, but it was not favorably received; some in the audience hissed. This embittered Lamoureux against "Père Franck," as he was nicknamed affectionately by his pupils, and he neglected the composer until Franck was dead and his worth recognized. "Les Éolides" was again played at a Lamoureux concert, February 18, 1894. The first performance in the United States was at Chicago at a concert of the Chicago Orchestra, Theodore Thomas conductor, in 1895. The first performance in Boston was by the Boston Symphony Orchestra, February 17, 1900, Mr. Gericke conductor. There was a second performance here by the same orchestra, December 20, 1902, and Mr. Gericke again conducted.

"Les Éolides" is in one movement, Allegretto vivo, A major, 3-8. The pace slackens for a while toward the end. The piece is free in form. The chief theme is a short chromatic phrase, from which other melodic phrases of a similar character are derived. The development suggests the constant variation of the chief thought, which is itself as a mere breath; and this development is rich in harmonic nuances. The piece is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettle-drums, one cymbal (struck with a kettle-drum stick), harp, and strings.

Georges Servières says in his sketch of César Franck: "Desirous of trying himself in all kinds of music, the artist, who up to that time had not written orchestral compositions, allowed himself to be tempted by the seductive but dangerous form of the symphonic poem. He therefore wrote a descriptive piece entitled 'Les Éolides,' to which he

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gave as a programme the exquisite lines of Leconte de Lisle." There is no allusion in Franck's score to this inspiration.

LES ÉOLIDES.

O brises flottantes des cieux,
Du beau printemps douces haleines,
Qui de baisers capricieux
Caresses les monts et les plaines:

Vierges, filles d'Éole, amantes de la paix,
La nature éternelle à vos chansons s'éveille;
Et la Dryade assise aux feuillages épais
Verse aux mousses les pleurs de l'aurore vermeille.

Effleurant le cristal des eaux
Comme un vif essaim d'hirondelles,
De l'Eurotas aux verts roseaux
Revenez-vous, Vierges fidèles?

Quand les cygnes sacrés y nageaient beaux et blancs,
Et qu'un Dieu palpitait sur les fleurs de la rive,
Vous gonfliez d'amour la neige de ses flancs,
Sous le regard charmé de l'Épouse pensive.

L'air où murmure votre essor
S'emplit d'arome et d'harmonie:
Revenez-vous de l'Ionie,
Où du vert Hymette au miel d'or?

Éolides, salut! O fraîches messagères,
C'est bien vous qui chantiez sur le berceau des Dieux;
Et le clair Ilyssos, d'un flot mélodieux,
A baigné le duvet de vos ailes légères

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Dansait le soir auprès de l'onde,
Vous avez sur sa tête blonde
Semé les roses de Milet.

Nymphes aux pieds ailés, loin du fleuve d'Homère,
Plus tard, prenant la route où l'Alphée aux flots bleus
Suit Aréthuse au sein de l'étendue amère,
Dans l'Île nourricière aux épis onduleux;

Sous le platane où l'on s'abrite
Des flèches vermeilles du jour,
Vous avez soupiré l'amour
Sur les lèvres de Théocrite.

Zephyros, Iapyx, Euros au vol si frais,
Rires des Immortels dont s'embellit la terre,
C'est vous qui fîtes don au pasteur solitaire
Des loisirs souhaités à l'ombre des forêts.

Au temps où l'abeille murmure
Et vole à la coupe des lys,
Le Mantouan, sous la ramure,
Vous a parlé d'Amaryllis.

Vous avez écouté, dans les feuilles blotties,
Les beaux adolescents de myrtes couronnés,
Enchaînant avec art les molles reparties,
Ouvrir en rougissant les combats alternés;

Tandis que drapé dans la toge,
Debout à l'ombre du hallier,
Les vieillards, décernaient l'éloge,
La coupe ornée où le bélier.

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Ye holy angels bright . . . . Stanford

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Mein G'muth ist Mirverwirret . Hasler
Chorale: Oh, Welt ich muss dich lassen
Chorale: Ich bin's . Praetorius
Innsbruck, ich muss dich lassen . . Isaak
Las! il n'a nul mal . . . . . Lefèvre
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Vous agitiez le saule où sourit Galatée;
Et des Nymphes baisant les yeux chargés de pleurs,
Vous berçâtes Daphnis, en leur grotte écartée,
Sur le linceul agreste, étincelant de fleurs.

Quand les vierges au corps d'albâtre
Qu'aimaient les Dieux et les humains,
Portaient des colombes aux mains,
Et d'amour sentaient leurs cœurs battre;

Vous leur chantiez tout bas en un songe charmant
Les hymnes de Vénus, la volupté divine,
Et tendiez leur oreille aux plaintes de l'amant
Qui pleure au seuil nocturne et que le cœur devine.

Oh! combien vous avez baisé
De bras, d'épaules adorées,
Au bord des fontaines sacrées,
Sur la colline au flanc boisé!

Dans les vallons d'Hellas, dans les champs Italiques,
Dans les Îles d'azur que baigne un flot vermeil,
Ouvrez-vous toujours l'aile, Éolides antiques?
Souriez-vous toujours au pays du Soleil?

O vous que le thym et l'égile
Ont parfumés, secrets liens,
Des douces flûtes de Virgile
Et des roseaux Siciliens;

Vous qui flottiez jadis aux lèvres du génie,
Brises des mois divins, visitez-nous encor;
Versez-nous en passant, avec vos urnes d'or,
Le repos et l'amour, la grâce et l'harmonie!

THE ÆOLIDÆ.

(TRANSLATION BY W. F. APTHORP.)

O floating breezes of the skies, sweet breaths of the fair spring, that caress the hills and plains with freakish kisses;

Virgins, daughters of Æolus, lovers of peace, eternal nature awakens to your songs; and the Dryad seated amid the thick foliage sheds the tears of the scarlet dawn upon the mosses.

Skimming over the crystal of the waters like a quick flock of swallows, do ye return from the green-reeded Eurotas, ye faithful Virgins?

When the sacred swans swam white and beauteous therein and a God throbbed on the flowers of the bank, ye swelled with love the snow of his sides beneath the enchanted gaze of the pensive Spouse.

The air where your flight murmurs is filled with perfume and with harmony; do ye return from Ionia, or from green, golden-honeyed Hymettus?

Æolidæ, hail! O cool messengers, 'tis truly ye who sang o'er the cradle of the Gods; and the clear Ilyssos bathed the down of your light wings in a melodious wave.

When milky-necked Theugenis danced in the evening by the wave, ye strewed the roses of Miletus upon her fair head.

Nymphs of the winged feet, far from Homer's river, later, taking the path where

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blue-waved Alpheus follows Arethusa through the bosom of the bitter plain to the nursing Isle of waving ears of corn;

Under the plane-tree where there is shelter from the scarlet darts of day, ye sighed of love upon the lips of Theocritus.

Zephryos, Iapyx, cool-flighted Euros, smiles of the Immortals with which the earth beautifies herself, 'tis ye who bestowed the gift of craved leisure in the shade of forests upon the lonely shepherd.

At the time when the bee murmurs and flies to the lilies' cup, the Mantuan, beneath the branches, spoke to you of Amaryllis.

Ye listened, hidden amid the leaves, to the fair youths crowned with myrtle, linking together with art the soft rejoinders, entering blushing into the alternate combats;

While, draped in the toga, standing erect in the shade of the thicket, the old men awarded their praise, the adorned cup or the ram.

Ye shook the willow where Galatea smiles; and, kissing the tear-laden eyes of the Nymphs, ye rocked Daphnis's cradle in their sequestered grotto, on the rustic threshold, sparkling with flowers.

When the virgins of the alabaster body, beloved by Gods and mortals, brought doves in their hands, and felt their hearts beat with love;

Ye sang in an undertone in an enchanting dream the hymns of Venus, divine joy of the senses, and lent your ear to the plaint of the lover who weeps on the threshold of night, and is divined by the heart.

Oh! how many arms and beloved shoulders ye have kissed, by the sacred springs on the hill with wooded sides!

In the vales of Hellas, in the Italic fields, in the Isles of azure bathed by a scarlet wave, do ye still spread your wing, antique Æolidæ? Do ye still smile in the land of the Sun?

O ye who have been perfumed with thyme and goat's-eye,* sacred bonds of Virgil's sweet flutes and the Sicilian reeds;

Ye who once floated to the lips of genius, breezes of the divine months, come, visit us again; from your golden urns pour out to us, as ye pass by, repose and love, grace and harmony!

* I make a desperate guess at this translation. I can find the word *égile* in no French dictionary, neither can I find any Greek or Latin word from which it could be derived. I conclude from the context that it may be a poetic form coined by Leconte de Lisle for *aegilops*. The *aegilops*, or goat's-eye, is a large grass which grows in Sicily, the grain of which is edible. The peasants burn the sheaves, after the harvest, so as partially to roast the grain. The smoke from this burning may well perfume the breeze.—W. F. A.

But the word *aigilos* is in the Greek dictionary of Liddell and Scott, as Mr. Nathan Haskell Dole pointed out to Mr. Apthorp at the time his translation was first published in a programme-book. *Aigilos* is defined as "an herb of which goats are fond." The word occurs in the fifth Idyll of Theocritus, line 128. The goat-herd Comatas, singing in alternate strains with Lacon, the shepherd, says: "My goats indeed eat hadder and aegilus, and tread on mastich-twigs, and lie among arbute trees." The Rev. J. Banks, the translator, risked no other word for *aigilos*. J. M. Chapman translates the passage:—

On goat's rue feed, my goats, and cytisus;
On lentisk tread, and lie on arbutus.

Compare this with the more poetic version of C. S. Calverley:

My goats are fed on clover and goat's-delight: they tread
On lentisk leaves; or lie them down, ripe strawberries o'er their head.—P. H.

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DRAMATIC OVERTURE, "HUSITSKÁ," OP. 67 . . . . ANTON DVOŘÁK

(Born at Mülhhausen (Nelahozeves), near Kralup (Bohemia), September 8, 1844; died at Prague, May 1, 1904.)

Dvořák was invited to write an overture for the opening of the new Bohemian theatre at Prague, November 18, 1883. As far back as 1786 there was at Prague a small and wretched theatre, in which Czech was the stage language. Czech was some time afterward permitted on the stage of the German theatre recognized by the government. Plays in this language were performed only on Sunday afternoon, but in 1848 such performances were held twice a week.

The Czechs had their own theatre—"Interimstheater"—in 1862. It was small and cramped. Other buildings were tried, but the corner-stone of a new national theatre was laid in 1868, and Smetana's opera, "Dalibor," was performed in celebration. While this opera-house was building, a new Bohemian theatre of wood was used for Czech plays and operas, but the National Theatre was finally dedicated June 11, 1881. Smetana's "Libussa" was performed. The composer, stone-deaf, sat in the directors' box, saw the enthusiasm, and heard not a note of his music. This theatre was burned to the ground September 28 of that year. The fire kindled national pride. Concerts were given throughout Bohemia, meetings were held even in villages, the poorest contrived to give something, and the new National Theatre was opened November 18, 1883. Again the opera was "Libussa." No mention was made in the German music journals of this "Husitská" Overture by Dvořák, although the dedication of the theatre was reported and the opera named.

Dvořák for some years was a viola player in bands that picked up money at cafés and dance halls. The band that he belonged to in 1862 was chosen to supply the incidental music at the Interimstheater; and,

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when the National Theatre was established, he joined the orchestra. Smetana was the conductor (1866–74).

The "Husitská" Overture was played at London, March 20, 1884, and at Berlin, November 21, 1884, in each instance under the direction of the composer. The first performance in the United States was at New York, October 25, 1884, at one of Mr. Van der Stucken's Novelty Concerts. The overture has been played in Boston at concerts of the Boston Symphony Orchestra, November 26, 1892, December 21, 1901, March 16, 1907, January 27, 1912.

It was Dvorák's purpose to celebrate in music the wars of the Hussites, and he used a phrase from a Hussite hymn as one important theme, which undergoes many changes. The theme is solemn, defiant, plaintive, a rallying-cry in battle. When the overture was produced in Vienna (1892), Hanslick said in the course of his review: "The Allegro is of fanatical spirit, as though passages were orchestrated with hatchets, scythes, and battle maces." Indeed, melancholy and fanaticism here go hand in hand; and the fanaticism of the Hussites found expression occasionally in rude music, as when Ziska, their general, dying of the plague, ordered his flesh to be exposed as prey to birds and wild beasts; "but that his Skin should be made a Drum, assuring them, the Enemy would fly at the very Beat of it; What he desir'd was done, which had the Effect he promis'd."

This Ziska is in the great gallery of opera. There is Kott's "Ziskuv dub" (Brünn, 1841); Mazawiek's "Ziskuv dub" (Prague, 1847); and there is "Ziska vom Kelch," by Sobolewski (Königsberg, 1851). Is the flaying of the dead hero the attraction of the last scene, or does the opera end with a drum solo? And what became of the Ziska drum?

The story of the drum was accepted by many even in the sceptical eighteenth century. Frederick the Great, who was addicted to the flute, bore off Ziska turned to noise among the spoils of war, when he returned from Bohemia to his own town. Voltaire asked him in verse concerning the exploit, and the king answered him in verse. These two poems (1743) would not pass even with Sir Andrew Aguecheek as "very gracious fooling." There is a picture of this drum in the Boston Public Library (*Magasin Pittoresque*, Paris, 1843, pp. 130, 131). The skin is that of a man, and it is taken from his back and chest.

The "Husitská" Overture was one of the orchestral pieces played at the Music Festival in Prague (November 6–11, 1901) in celebration of Dvořák's sixtieth birthday.

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Czechs a few years ago applied to St. Petersburg for the canonization of John Huss, whom they would prefer to Saint John Nepomuc as the national saint. They say that the latter was a money-lender, who recovered his loans by spiritual terrors. Yet some excellent men have claimed that Huss was a Devil-worshipper and believed in the perfect equality of the powers of good and evil. "Those old-fashioned enough to admire . . . George Sand's 'Consuelo' will remember the prominence she gives to this theory, which is, besides, likely enough when we consider the affinities between Bohemia and the Danubian provinces, which formed in Huss's time the seat of the Manichæan propaganda. It was doubtless this which caused the blameless Bohemian to be looked on by other Europeans as hardly human, and made Dugald Dalgetty to speak of Bethlem Gabor's service as on a par with the Janissaries'."

***

The overture begins with a solemn theme of a Hussite hymn played in full harmony by wood-wind instruments, with horns added later. The melody is played by the English horn, doubled now by flute and now by clarinet. A livelier phrase is played by full orchestra. The hymn returns fortissimo for full orchestra. The strings and the bassoons play swiftly ascending scale passages and full-swept chords against the hymn.

The main body of the overture, allegro con brio, C minor, begins with an agitated first theme, announced by the violas, then taken up by the violins and some of the wood-wind instruments and developed energetically. A subsidiary theme, a warlike phrase, is played fortissimo by the brass. The second theme is the same melody that followed immediately the initial one in the introduction. t, too, has its subsidiary, which is strongly rhythmed. The working out is long and elaborate. The solemn t eme of the introduction returns at the end as an apotheosis of the Hussite faith.

The overture is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp (*ad lib.*) and the usual strings.

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Mahler . . . . . Symphony in C-sharp minor, No. 5

PART I. 1. Dead March. With measured step. Like a funeral train. Suddenly faster, passionately, wildly. A tempo.
2. Stormily restless. With utmost vehemence.

PART II. 3. Scherzo. With force, but not too fast.

PART III. 4. Adagietto, very slow.
5. Rondo Finale: Allegro.

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SYMPHONY No. 5 . . . . . GUSTAV MAHLER

(Born at Kalischt, in Bohemia, July 7,* 1860; died at Vienna, May 18, 1911.)

This symphony, known to some as "The Giant Symphony," was performed for the first time at a Gürzenich concert at Cologne, October 18, 1904. The composer conducted. There was a difference of opinion concerning the merits of the work. A visiting critic from Munich wrote that there was breathless silence after the first movement, "which proved more effectively than tremendous applause that the public was conscious of the presence of genius." It is stated that after the finale there was much applause; there was also hissing.

The symphony was played for the first time in the United States by the Cincinnati Orchestra at Cincinnati on March 25, 1905.

When the symphony was performed in certain German cities, as at Dresden, January 27, 1905, at a symphony concert of the Royal Orchestra, and at Berlin, February 20, 1905, at a Philharmonic concert, the programme books contained no analytical notes and no argument of any sort. The compilers thus obeyed the wish of the composer. Mr. Ludwig Schiedermair tells us, in his "Gustav Mahler: eine biographisch-kritische Würdigung" (Leipsic, Hermann Seemann Nachfolger, *s. d.*), of Mahler's abhorrence of all programme books for concert use, and he relates this anecdote. Mahler conducted a performance of his Symphony in C minor at a concert of the Munich Hugo Wolf Society. After the concert there was a supper, and in the course of the conversation some one mentioned programme books. "Then was it as though lightning flashed in a joyous, sunny landscape. Mahler's eyes were more brilliant than ever, his forehead wrinkled, he sprang in excitement from the table and exclaimed in passionate tones: 'Away with

* Mahler's parents, as he himself said, believed July 1 the correct date, but the papers relating to his birth-date were lost.

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programme books, which breed false ideas! The audience should be left to its own thoughts over the work that is performing; it should not be forced to read during the performance; it should not be prejudiced in any manner. If a composer by his music forces on his hearers the sensations which streamed through his mind, then he reaches his goal. The speech of tones has then approached the language of words, but it is far more capable of expression and declaration.' And Mahler raised his glass and emptied it with 'Pereat den Programmen!'"

Yet Mr. Mahler's enthusiastic admirer and partisan, Ernst Otto Nodnagel, of Darmstadt, contributed to *Die Musik* (second November number and first December number of 1904) a technical analysis of the Fifth Symphony, an analysis of twenty-three large octavo pages, with a beautiful motto from Schiller. This analysis, published by Peters, and sold for the sum of thirty pfennig, is within reach of the humblest.

The symphony was completed in the spring of 1903. It was written in 1901–02 at his little country house near Maiernigg on Lake Wörther. Other works of this date are the "Kindertotenlieder" and other songs with Rückert's verses. The symphony is scored for four flutes (the third and fourth interchangeable with piccolo), three oboes, three clarinets (the third interchangeable with bass clarinet), two bassoons, one double-bassoon, six horns (in third movement a horn obbligato), four trumpets, three trombones, one bass tuba, kettledrums, snare-drum, bass drum, cymbals, triangle, Glockenspiel, gong, harp, and strings.

The movements are as follows:—

PART I.

1. Funeral march, C-sharp minor, 2-2. With measured step. With marked precision. Like a funeral train.

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2. A minor, 4-4. With stormy emotion. With the utmost vehemence.

PART II.

3. Scherzo, D major, 3-4. Vigorously, but not too fast.

PART III.

4. Adagietto, F major, 4-4. Very slow.
5. Rondo-Finale, D major, 2-2. Allegro commodo.

Let us respect the wishes of the composer who looked on analytical or explanatory programmes as the abomination of desolation. Yet it may be said that in the Rondo-Finale, after the second chief motive enters as the subject of a fugal section, one of the lesser themes used in the development is derived from Mahler's song, "Lob des hohen Verstands" (relating to the trial of skill between the nightingale and the cuckoo with the ass as judge).

***

Mahler visited Boston as conductor of the Metropolitan Opera House and as conductor of the Philharmonic Society of New York. At the Boston Theatre he conducted "Die Valkyrie," April 8, 1908 (the singers were Mmes. Morena, Leffler-Burkhardt, Kirkby-Lunn, and Messrs. Burrian, Blass, Van Rooy); "Don Giovanni," April 9, 1908 (Mmes. Eames, Fornia, Farrar, and Messrs. Scotti, Bonci, Blass, Mühlmann, and Barocchi); "Tristan und Isolde," April 11, 1908 (Mmes. Fremstad and Homer, Messrs. Burgstaller, Van Rooy, Mühlmann, Blass, Reiss, Bayer).

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He conducted in Symphony Hall a concert of the Philharmonic Society of New York, which then visited Boston for the first time, on February 26, 1910. The programme was as follows: Berlioz, "Fantastic" Symphony; Bach, Suite (an arrangement by Mahler of movements from the second and the third suites, with the use of a "piano-harpsichord"); Beethoven, overture "Leonore," No. 3; Strauss, "Till Eulenspiegel's Merry Pranks."

***

Mahler's parents were of the tradesman class, in very moderate circumstances, but ambitious in matters of education. They moved to Iglau soon after the birth of Gustav. He was a shy, quiet child, sensitive to the hymns and songs of the Moravians and the military music that he heard. When he was four years old, he played on an accordion whatever he heard, and especially the marches of the brass band. Two years later he spent hours with an old pianoforte, and, when he was eight, he gave lessons at five kreuzers a lesson to a seven-year-old. Music and reading were his passions. He studied at the gymnasium at Iglau, and for a short time at Prague, but his taste for music was so pronounced that in 1875 his father took him to Julius Epstein at Vienna and begged him to say whether the boy's talent warranted the necessary cost of development. Epstein heard Gustav play, and talked with him. He declared the boy to be "a born musician."

When Mahler entered the Vienna Conservatory in the fall of 1875, he was fifteen years old. Like Hugo Wolf, he was once described by the authorities as "rebellious," but, unlike Wolf, he was not expelled. He studied the pianoforte with Epstein, harmony probably with Robert Fuchs, and composition with Franz Krenn.* At the end of the first year he took a prize for pianoforte-playing and one for the first movement of a pianoforte quintet. In the second year the director Hellmesberger excused him from counterpoint because his compositions showed his knowledge. Mahler in after-years regretted that he had thus been

* Krenn (1816–97), organist, Kapellmeister at the Michaels Church, composed fifteen masses and other music for the church, two oratorios, a symphony, lesser works, and he wrote treatises. He has been described as an excellent musician, taciturn, dry, and it was said of him that he never was young.

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excused. He took other prizes, and on July 11, 1878, at the "*Schlussproduktion*" a scherzo from his pianoforte quintet was performed, and the composer was the pianist.

It is often stated that Mahler was a pupil of Anton Bruckner; but Mahler never studied with Bruckner, at the Conservatory or in private. They were warm friends, however, and the older man would often play passages from his symphonies to him. Guido Adler, noting the influence of Bruckner, characterized him as the "adopted father-instructor" of the young man, who afterwards gave practical expression of his admiration by conducting Bruckner's symphonies. His arrangement of Bruckner's third symphony for the pianoforte, four hands, was published probably in 1878.

While he was at the Conservatory, Mahler studied according to the final course in the gymnasium, and entered his name at the Vienna University as a student of philosophy and history.

His fellow-students wondered at his pianoforte playing. From all accounts he might have been a great virtuoso. He composed busily at the Conservatory: a violin sonata was praised; he wrote a "Northern" symphony; he worked on an opera, "Die Argonauten"; these and other works were discarded. His "Klagende Lied" was at first conceived as an opera.

Philosophy was a favorite study with him, and he was versed in the writings of Kant, Schopenhauer, Fechner. Goethe and Schiller were familiar to him, and he delighted in historical, biological, and psychological investigations. His favorite writers were E. T. A. Hoffmann and Jean Paul Richter. Dostoievsky impressed him greatly.

While he was in the Conservatory, he added to his small income by giving pianoforte lessons. After he left the Conservatory, he found an engagement at Hall in Upper Austria, to conduct operettas and music for plays of all sorts in a summer theatre for the sum of 30 guldens and the extra salary of 50 kreuzers for each performance. In the fall he went back to Vienna, where he gave lessons and composed. In 1881–82 he conducted at a little theatre in Laibach. He again returned to Vienna and worked on an opera, "Rübezahl," which he never completed. Early in 1883 a better position was offered to him as first

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conductor at the Olmütz opera-house. From there he went to Cassel, where he remained two years as second conductor with the title "Königlicher Musikdirektor."

In 1883 and 1884 he composed his "Lieder eines fahrenden Gesellen," and began his first symphony. He wrote music for tableaux vivants, illustrative of Scheffel's "Trompeter." This music was popular, and it was performed in other German cities. Having conducted at a music festival at Cassel, he left that city in 1885 for Prague. Angelo Neumann's first conductor then at the opera-house was Anton Seidl. Rehearsals were intrusted to Mahler, who prepared "Das Rheingold" and "Die Walküre," but his abilities were first recognized publicly by his conducting "Don Giovanni." Later he conducted music-dramas of Wagner. At a symphony concert led by him three of his songs were sung by Miss Frank, the first public performance of any of his works.

Dr. Karl Muck conducted at this theatre in Prague (1886–92). Paul Stefan, in his Life of Mahler, states that Dr. Muck conducted Beethoven's Ninth Symphony at a Sunday concert in the opera-house. Mahler conducted the communion scene from "Parsifal" at the same concert. The Deutsche Schulpfennigverein arranged for a repetition of this concert on February 21, 1886. As Dr. Muck was obliged to go on a journey, Mahler conducted the symphony and the excerpt from "Parsifal." "He conducted," says Stefan, "with true *terribiltà* and without the score." Mahler received an address of thanks for this and for his work in behalf of Mozart, Beethoven, and Wagner. Later Mahler worked earnestly for Smetana's music.

From the summer of 1886 till the summer of 1888 Mahler was second conductor at the Leipsic opera-house. Nikisch was the first, but he had many engagements abroad and was sick for six months, so that Mahler conducted many performances. The relationship was friendly. Mahler was appreciated by the musicians and the public, and he left only because he wished to be first conductor, and this position was offered to him at Budapest. At Leipsic he became acquainted with the grandson of Weber, who asked him to complete and revise his grandfather's opera "Die drei Pintos." Mahler did this, and the opera

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was produced at Leipsic under his direction January 20, 1888, with great success.

Mahler conducted at Budapest from 1888 to 1891. The opera-house was in a poor condition. He made it famous throughout Europe, but he could not agree with Count Géza Zichy, pianist, composer, and poet, who became the Intendant early in 1891. He resigned his position. Pollini called him as first conductor to Hamburg, where he ruled for six years and conducted as a visitor in other cities. He also conducted subscription concerts in Hamburg. In the summer of 1892, with a company chiefly made up of Hamburg singers and players, he visited London and gave performances of "Tristan und Isolde," "The Ring," and "Fidelio."

In 1897 he was invited to take the place of Wilhelm Jahns as conductor of the Vienna opera. Soon afterwards he was also appointed director. He ruled with an iron hand. He conducted the concerts of the Philharmonic Society of that city 1898, 1899, till 1901. From 1898 to 1900 he also conducted the Gesellschaft concerts.

Late in 1907 Mahler came to New York, and for three years conducted operas at the Metropolitan Opera House. Among the operas were music-dramas of Wagner, "Le Nozze di Figaro," "Fidelio," "The Sold Bride," and Tschaikowsky's "Pique Dame." His first appearance at this opera-house was on January 1, 1908, when he conducted "Tristan und Isolde." His first appearance in this country as a concert conductor was on November 29, 1908, with the Symphony Society of New York. In 1909 he was made the director of the reorganized Philharmonic Society of New York. He held this position

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during the seasons of 1909–10 and 1910–11, but before the end of the latter season ill-health obliged him to give up conducting. Hoping to find relief from a disease of the heart, he was treated in Paris, but it was his wish to die in Vienna. There inflammation of the lungs set in and brought the end. He was buried on May 22, 1911, in the Grinzing Cemetery. According to his wish the service was simple. There were no speeches at the grave.

***

Various dates have been given to his symphonies, and until the publication of Stefan's biography it was not easy to determine whether the dates referred to the completion or the production of the earlier ones.

Thus Hugo Riemann states that the First Symphony, in D major, was produced in 1891 at Budapest and performed afterward in 1894 at the Music Festival at Weimar; others lead one to infer that the first performance was at Weimar, in 1894. Mr. Nodnagel, who apparently wrote with authority, said that the symphony was composed in 1888 and baptized at Weimar as the "Titan" (after Jean Paul Richter's romance); he said nothing about a performance at Budapest. The facts are these: The first symphony was begun in 1883–84 and completed in 1888. The performance at a concert of the Tonkünstler Fest at Weimar, June 3, 1894, was not the first. The composer conducted. The symphony was performed there chiefly through the insistence of Richard Strauss and Professor Doctor Kretzschmar. It was known as "Titan" (after Jean Paul Richter's romance). There was only one rehearsal, and the performance was inadequate. The symphony was performed for the first time at Budapest under Mahler's direction on November 20, 1889, and the programme characterized it as a "Symphonic poem in two parts."

The Second Symphony, C minor, was begun at Leipsic and completed at Steinbach on Lake Atter, in June, 1894.

The three instrumental movements of this colossal work were performed at a Philharmonic concert, conducted by Richard Strauss, in Berlin, March 4, 1895. According to Mr. Nodnagel, the programme notes prepared by Dr. Heinrich Reimann swarmed with errors, both in

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statements of fact and in the analysis of the extremely complicated music. He says that Dr. Reimann was unable to discover the first leading motive of the first movement; omitted to mention another important theme; blundered on his way to the end; and therefore there was an expression of disapproval as well as hearty applause. It is not easy to see how even the grossest errors of an analyst could so prejudice hearers in the audience. The second and third movements met with great favor, and the composer was called out five times after the scherzo. Mr. Nodnagel also states that the majority of the Berlin critics distorted or suppressed the facts, and represented the performance as a fiasco. Mahler at once began work on his Third Symphony, in F major, and on December 13, 1895, he conducted at his own concert in Berlin the whole of the Second. Again the Berlin critics behaved indecently, according to Mr. Nodnagel; the majority paid no attention to the invitation to the last rehearsal, and they were "so frivolous" as to take the three purely orchestral movements for granted, and went into the hall to hear only the finale. One of them referred in his article to "the cynical impudence of this brutal and very latest music-maker." But Messrs. Nikisch and Weingartner, who were present, were deeply impressed, and nine out of ten in the audience were wildly enthusiastic: they pressed close to the stage, and called out Mahler again and again. A few months later, March 16, 1896, Mahler gave another concert in Berlin, when he led the first movement of his Second Symphony, four "Lieder eines fahrenden Gesellen," for low voice and orchestra (Anton Sistermans, singer), and his First Symphony, with the title "Titan" omitted, and also with the omission of the second movement, the andante. The First Symphony was warmly received, and even the professional critics were not so bitter as at the first concert. This symphony is called by some "The Resurrection Symphony."

The Third Symphony, F major, known as the "Summer Morning's Dream," or "Programme" symphony, was sketched in August, 1895, at Steinbach, and completed in 1896. It was produced piece-meal and from the manuscript. Mr. Nikisch produced at a Philharmonic concert in Berlin, November 9, 1896, the second of the six movements, "What the flowers of the meadow tell me" (minuet). Mr. Weingartner,

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produced the same movement at Hamburg, December 8, 1896. Three movements (2, 3, 6) were soon afterward (March 9, 1897) produced by Mr. Weingartner in Berlin. The first performance of the whole symphony was at Krefeld at a concert of the Allgemeiner Deutscher Musikverein, in June, 1902.

The Fourth Symphony, G major, was composed in 1899–1900. It was produced at a concert of the Kaim Orchestra in Munich, November 28, 1901. The composer conducted. This symphony was performed in New York for the first time under Mr. Walter Damrosch's direction, November 6, 1904.

The Sixth Symphony, A minor, composed with the Seventh at Maiernigg, was produced at the Tonkünstler Fest at Essen on May 27, 1906. The Seventh, E minor, was produced at an exhibition concert at Prague, September 19, 1908. Mahler conducted both performances.

The Eighth, begun in 1906, was produced at Munich, September 12, 1910.

Mahler left behind him a work completed at Toblach in 1908, "Lied von der Erde," Chinese songs with orchestra, sometimes called the Tenth Symphony, and a Ninth Symphony completed in 1909. "Das Lied von der Erde," a symphony in six parts, after Chinese poems, for contralto and tenor solos and orchestra, was produced at Munich, November 19, 1911, and repeated on November 20. Bruno Walter conducted. Mme. Cahier and William Miller were the solo singers. The text was taken from a collection of Chinese lyrics selected and translated by Hans Bethge. "Those chosen by the composer were altered and epitomized by him so that they should express one predominating idea—withdrawal from the world. The metaphysical development of this genius ends in pessimism and at last finds in renouncing the world adequate expression of his view of life and his feeling for life. The new work shows the profile of one regenerated after he had sought nothing more from life. The last movement of the composition may be interpreted as Mahler's own epilogue to his artistic career. Alone he stands in the fading world, and, while once more from quickly passing nature the old voice of earthly life is heard, he awaits death, exclaiming:

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"Thou my friend, to me in this world
Fortune was not kind. Whither do I go?
I go and wander in the mountains,
I seek peace, peace for my lonely heart!
I wander to my home, to my homestead,
And will no longer roam about.
Still is my heart and awaits its hour.
The dear earth—everywhere—
Blooms in the spring, and buds anew!
Everywhere and forever
The far-off light is blue—
For ever—for ever—for ever." *

The Ninth, in four movements, wholly instrumental and without any programme, was produced in Vienna late in June, 1912. The last movement is an adagio. Bruno Walter conducted.

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"Mahler composed forty-one songs," writes Mr. Stefan; "they are not difficult, yet they are seldom sung." The text of the majority of them is taken from "Des Knaben Wunderhorn," the collection of Arnim and Brentano.

The four "Lieder eines fahrenden Gesellen" were composed in 1883, and published, score and version for pianoforte, in 1897. They were first sung by Anton Sistermans in Vienna, March 16, 1896.

"Lieder und Gesänge für eine Singstimme und Klavier" were published in 1892.

Songs from "Des Knaben Wunderhorn" were composed in 1888–1901. "Urlicht" is the contralto solo from the Second Symphony.

"Kindertotenlieder," text by Rückert, were composed at Maiernigg in 1901 or 1902.

"Das klagende Lied," solo voices, chorus, and orchestra, begun when Mahler was eighteen, and completed when he was twenty, was not published until 1899, and was first performed at Vienna, February 17, 1901. The ballad is founded on the old legend of the singing bone.

There is a series of songs with orchestra, as "Der Schildwache Nachtlied," also a collection of songs with text by Rückert.

Mahler also composed "Humoresken" for orchestra.

* From the Munich correspondent of *Musical America*. The letter was published on December 9, 1911.

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Concerto in D major, for Violin, Op. 35. Peter Tschaikowsky

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky spent the winter and early spring of 1877–78 in cities of Italy and Switzerland. March, 1878, was passed at Clarens. On the 27th of that month he wrote Mrs. von Meck that the weather had been unfavorable for walking, and that therefore he had spent much time in hearing and playing music at home. "To-day I played the whole time with Kotek.* I have not heard or played any good music for so long that I thus busy myself with extraordinary gusto. Do you know the French composer Lalo's 'Spanish Symphony'? This piece has been produced by the now very modern violinist Sarasate." He praised Lalo's work for its "freshness, piquant rhythms, beautifully harmonized melodies," and added: "Like Léo Delibes and Bizet he shuns studiously all routine commonplaces, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for *musical beauty* than for mere respect for the old traditions." Two days after Tschaikowsky wrote to Mrs. von Meck that he was at that moment working on a pianoforte sonata, a violin concerto, and some smaller pieces. He wrote on April 12 that the sonata and the concerto interested him exceedingly. "For the first time in my life I have begun to work on a new piece without having finished the preceding one. Until now I have always followed the rule not to begin a new piece before the old one was completed; but now I could not withstand the temptation to sketch the concerto, and I was so delighted with the work that I put the sonata aside; yet now and then I go back to it." He wrote to the publisher Jurgenson on April 20: "The violin concerto is hurrying towards its end. I fell by accident on the idea of

* Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolsk, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.

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composing one, but I started the work and was seduced by it, and now the sketches are almost completed." He had other works to send to him, so many that he would be obliged to reserve a whole railway car, and he already foresaw Jurgenson, exclaiming, "Go to the devil!" They would not meet before fall, and then they would go together at once into a tavern for a friendly drinking set-to. "Strange to say, I cannot think of myself in any other way at Moscow than sitting in the *Kneipe* and emptying one bottle after another." The next day he wrote Mrs. von Meck that the concerto was completed. "I shall now play it through several times with Kotek, who is still here, and then score it." He was delayed in this task of instrumentation by brooding over gloomy political news, for Tschaikowsky was a true patriot, not a chauvinist. He wrote on April 27 that his "political fever" had run its course: "The first movement of the concerto is now all ready, *i.e.*, copied in a clear hand and played through. I am content with it. I am not satisfied with the Andante, and I shall either better it radically or write a new one. The finale, unless I am mistaken, is as successful as the first movement." On April 29 he wrote Mrs. von Meck: "You will receive my concerto before it is published. I shall have a copy of it made, and I'll send it to you probably some time next month. I wrote to-day another Andante which corresponds better with the other movements, which are very complicated. The original Andante will be an independent violin piece, and I shall add two other pieces to it, which I have yet to write. These three pieces will make one opus.* I consider the concerto now as completed, and to-morrow I shall rush at the scoring of it, so that I can leave here without having this work any longer before me."

Tschaikowsky was home at Brailow in May, and he wrote to Mrs.

* This Andante and two other pieces, composed in May, 1878, at Brailow, were published in 1878 as "Souvenir d'un lieu cher," Op. 42.

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von Meck on June 22: "Your frank judgment on my violin concerto pleased me very much. It would have been very disagreeable to me, if you, from any fear of wounding the petty pride of a composer, had kept back your opinion. However, I must defend a little the first movement of the concerto. Of course, it houses, as does every piece that serves virtuoso purposes, much that appeals chiefly to the mind; nevertheless, the themes are not painfully evolved: the plan of this movement sprang suddenly in my head, and quickly ran into its mould. I shall not give up the hope that in time the piece will give you greater pleasure."

The concerto, dedicated at first to Leopold Auer, but afterward to Adolf Brodsky,—and thereby hangs a tale,—was performed for the first time at a Philharmonic concert, Vienna, December 4, 1881. Brodsky was the solo violinist.

The first movement was played in Boston by Mr. Bernhard Listemann with pianoforte accompaniment on February 11, 1888, but the first performance in the United States of the whole work was by Miss Maud Powell (now Mrs. Turner) at New York, January 19, 1889. The first performance of the concerto in Boston was by Mr. Brodsky at a concert of the Symphony Orchestra of New York, Mr. Walter Damrosch conductor, in the Tremont Theatre, January 13, 1893.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

The first movement, Allegro moderato, D major, 4-4, opens with brief preluding in strings and wood-wind, but without any thematic connection with what is to follow. There are then hints in the strings at the first theme. They are developed in a crescendo, which leads to the introduction of the solo violin. After a few preliminary measures the solo instrument gives out the first theme, develops it, and passes on to passage-work. It also gives out the second theme (A major), develops it, and again passes on to subsidiary passage-work. The free fantasia opens with the first theme, *ff*, as an orchestral tutti in A major. Instead of elaborate working-out there is ornamental passage-work for the solo violin. An unaccompanied cadenza brings in the return of the first theme in D major at the beginning of the third part of the

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movement; this third part is in regular relation to the first part. There is a long coda.

The second movement (Canzonetta: Andante, G minor, 3-4) begins with a dozen introductory measures in wood-wind and horns after the nature of a free instrumental ritornello. The song itself is sung by the solo violin. At the close of the first theme, flute and clarinet take up the initial phrase in imitation. The violin sings the second theme in E-flat major, and, after some flowing passage-work, brings back the first theme with clarinet arpeggios. There is more passage-work for the solo violin. The strange harmonies of the ritornello are heard again, but are interrupted by the solo violin. There is a short coda, which is connected with the Finale.

The Finale (Allegro vivacissimo, D major, 2-4) is a rondo based on two themes of Russian character. The first is introduced in A major by the solo violin and afterward tossed about in F-sharp minor by oboe and clarinet. There are sudden shiftings of tonality and uncommon harmonic progressions. There is a final delirious climax. Tschaikowsky wrote to Mrs. von Meck from Clarens about the time he began work on this concerto: "I will say, as regards the specifically Russian elements in my compositions, that I often and intentionally begin a work in which one or two folk-tunes will be developed. Often this happens of itself, without intention, as in the Finale of our symphony." "Our" symphony is the fourth. "My melodies and harmonies of folk-song character come from the fact that I grew up in the country, and in my earliest childhood was impressed by the indescribable beauty of the characteristic features of Russian folk-music; also from this, that I love passionately the Russian character in all its expression; in short, I am a *Russian* in the fullest meaning of the word."

This finale is Russian in many ways, as in the characteristic trick of repeating a phrase with almost endless repetitions.

The concerto was dedicated first to Leopold Auer.* Tschaikowsky, in the Diary of his tour in 1888, wrote: "I do not know whether my dedication was flattering to Mr. Auer, but in spite of his genuine friendship he never tried to conquer the difficulties of this concerto. He pronounced it impossible to play, and this verdict, coming from such an authority as the Petersburg virtuoso, had the effect of casting this unfortunate child of my imagination for many years to come into the limbo of hopelessly forgotten things." The composer about seven years before this wrote to Jurgenson from Rome (January 16, 1882) that Auer had been "intriguing against him." Peter's brother Modest

* Leopold Auer, a celebrated violinist, was born at Vesprém, Hungary, on June 7, 1845. He studied under Ridley Kohne at the Budapest Conservatory, at the Vienna Conservatory under Dont, and finally at Hanover with Joachim. In 1863 he was appointed concert-master at Düsseldorf; in 1866 he accepted a like position at Hamburg; and since 1868 he has been solo violinist to the Tsar of all the Russias, and teacher of the violin at the St. Petersburg Conservatory. He conducted the concerts of the Russian Music Society from 1887 to 1892; he was ennobled in 1895; and in 1903 he was named imperial State Councillor.

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explains this by saying: "It had been reported to Peter that Auer had dissuaded Émile Sauret from playing the concerto in St. Petersburg"; but Modest also adds that Auer changed his opinion many years after, and became one of the most brilliant interpreters of the concerto. The first that dared to play it was Adolf Brodsky.* An interesting letter from him to Tschaikowsky after the first performance in Vienna (1881) is published in Modest's Life of his brother (vol. ii. p. 177): "I had the wish to play the concerto in public ever since I first looked it through. That was two years ago. I often took it up and often put it down, because my laziness was stronger than my wish to reach the goal. You have, indeed, crammed too many difficulties into it. I played it last year in Paris to Laroche, but so badly that he could gain no true idea of the work; nevertheless, he was pleased with it. That journey to Paris which turned out unluckily for me—I had to bear many rude things from Colonne and Pasdeloup—fired my energy (misfortune always does this to me, but when I am fortunate then am I weak) so that, back in Russia, I took up the concerto with burning zeal. It is wonderfully beautiful! One can play it again and again and never be bored; and this is a most important circumstance for the conquering of its difficulties. When I felt myself sure of it, I determined to try my luck in Vienna. Now I come to the point where I must say to you that you should not thank me: I should thank you; for it was only the wish to know the new concerto that induced Hans Richter and later the Philharmonic Orchestra to hear me play and grant my participation in one of these concerts. The concerto was not liked at the rehearsal of the new pieces, although I came out successfully on its shoulders. It would have been most unthankful on my part, had I not strained every nerve to pull my benefactor through behind me. Finally we were admitted to the Philharmonic concert. I had to be satisfied with one rehearsal, and much time was lost there in the correction of the parts, that swarmed with errors. The players determined to accompany everything *pianissimo*, not to go to smash; naturally, the work, which demands many nuances, even in the accompaniment, suffered thereby. Richter wished to make some cuts, but I did not allow it."†

* Adolf Brodsky, a distinguished violinist and quartet player, was born at Taganrog, Russia, on March 21, 1851. He played as a child at Odessa in 1860, and a rich citizen of that town was so interested in him that he sent him to Vienna, where he studied with Hellmesberger at the Conservatory (1862–63). He became a member of his teacher's quartet, and was soloist of the court opera orchestra (1868–70). A long concert tour ended at Moscow in 1873, and there he studied with Laub, and in 1875 he became a teacher at the Conservatory. In 1879 he went to Kieff to conduct symphony concerts, and in 1881 he wandered as a virtuoso, playing with great success in leading cities, until he settled in Leipsic, 1882–83, as teacher of the violin at the Conservatory. In 1891 he was called to New York, where he lived until 1894. In 1894 he lived in Berlin, The next year he was invited to be the director of the College of Music, Manchester (England). He played in Boston at a Symphony concert, November 28, 1891 (Brahms's Concerto). He also played here with the Symphony Orchestra of New York and in quartet.

† For an entertaining account of Brodsky and his life in Leipsic, given by Tschaikowsky himself in his above-mentioned Diary, see Rosa Newmarch's "Tschaikowsky," pp. 180–196 (London, 1890).

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PROGRAMME

1. (a) Sonata in D major . . . . . Handel
   Adagio—Allegro maestoso—Larghetto—Allegro
   (b) Adagio and Fugue in G minor (for Violin alone) . J. S. Bach
2. Concerto for Violin in E minor, Op. 64 . . Mendelssohn
   I. Allegro molto appassionato
   II. Andante
   III. Allegretto non troppo; Allegro molto vivace
3. (a) Sarabande . . . . . Sulzer
   (b) Menuetto . . . . . Pugnani
   (c) Scherzo . . . . . Dittersdorf
   (d) La Précieuse . . . . . Couperin
   (e) Fugue . . . . . Tartini
4. (a) Lied ohne Worte . . . . Mendelssohn-Kreisler
   (b) Canzonetta Indienne . . . . . Dvorák
   (c) Tambourin Chinois . . . . . Kreisler

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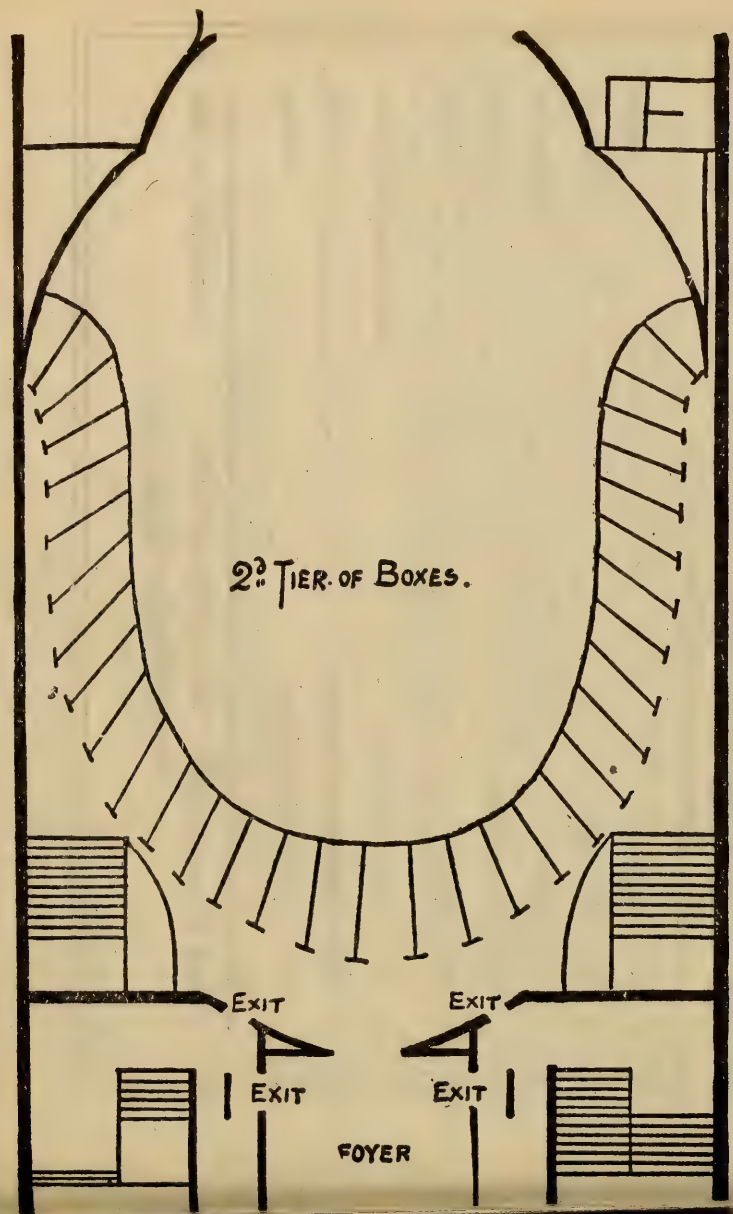
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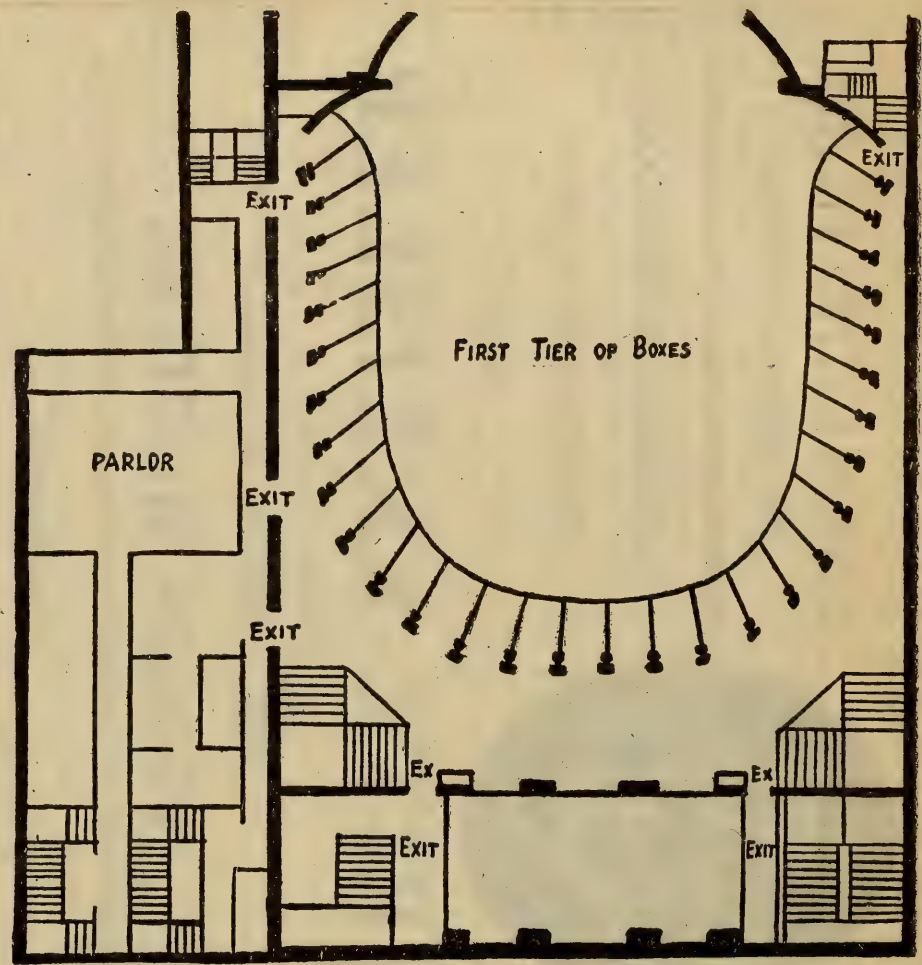
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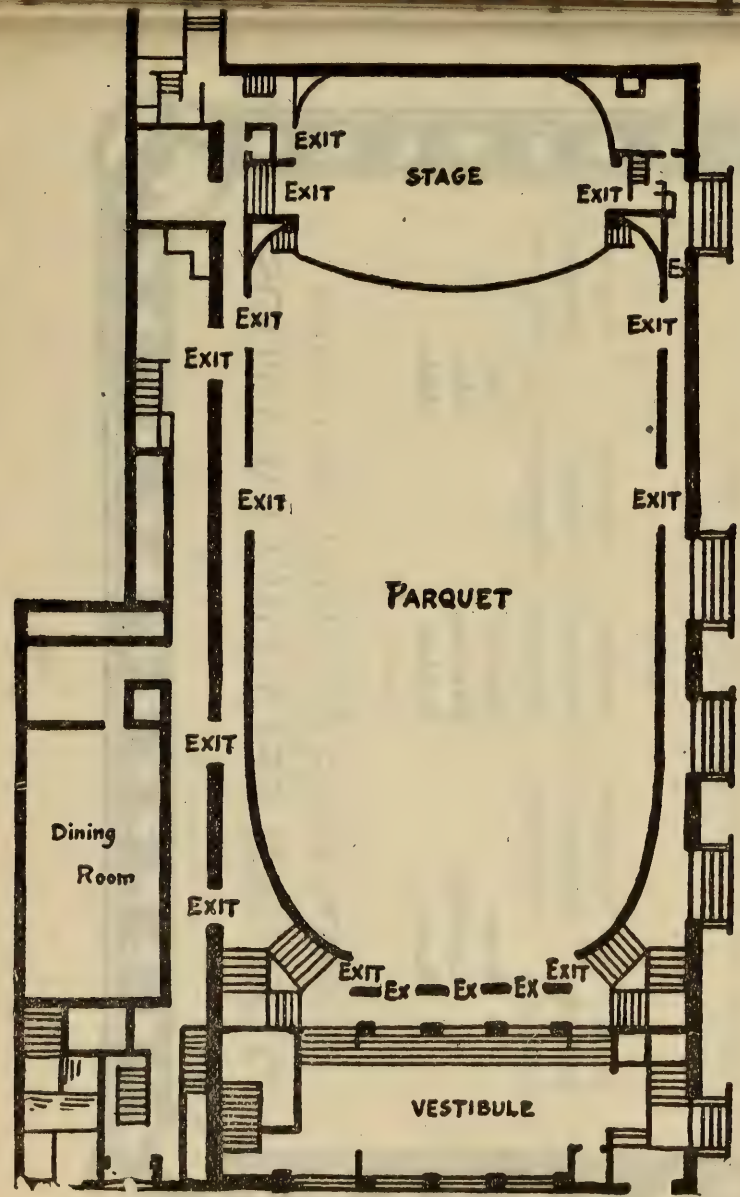
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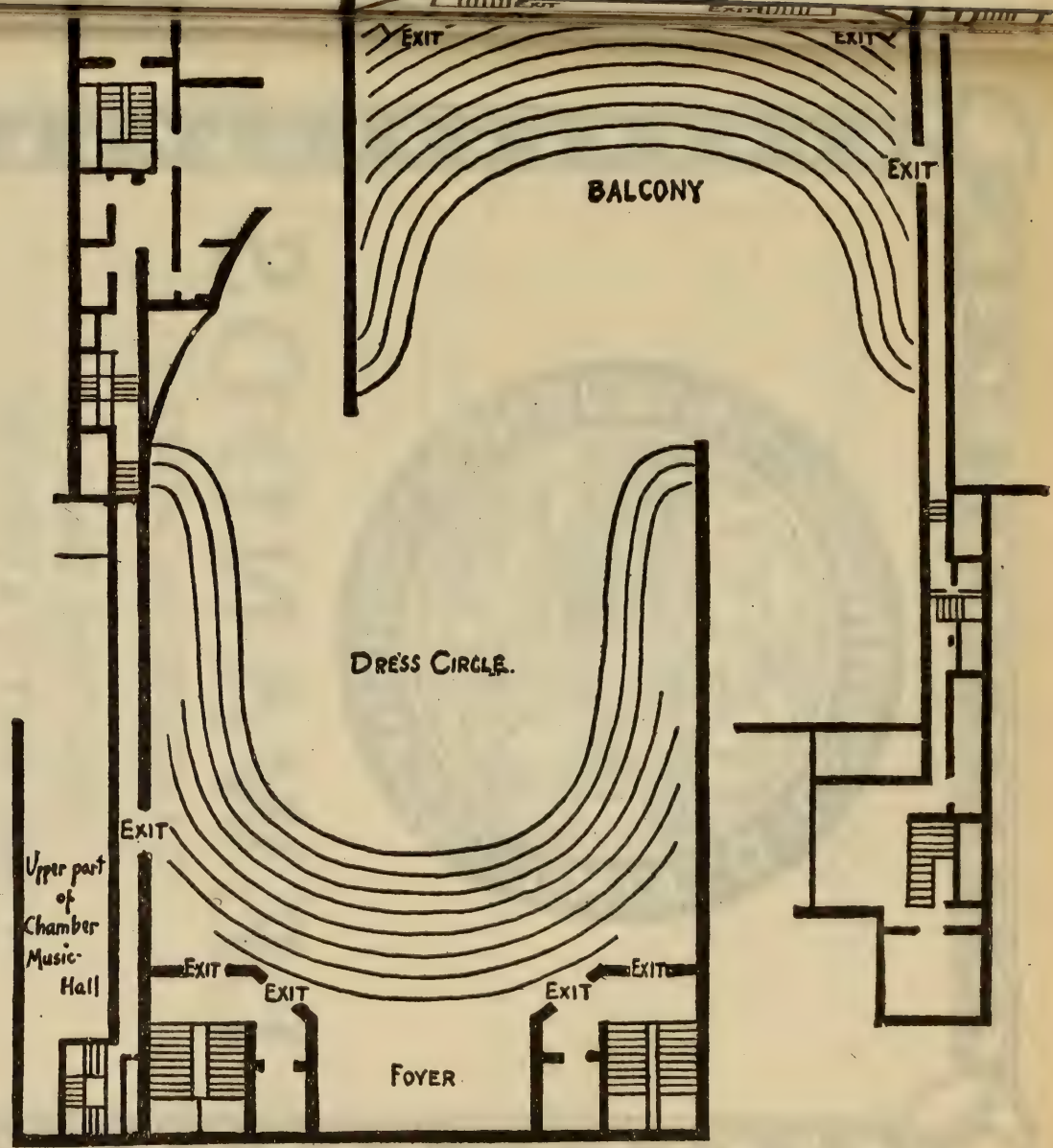
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PROGRAMME

Haydn . . . . Symphony in G major (B. and H. No. 6)

I. Adagio cantabile e vivace assai.
II. Andante.
III. Menuetto.
IV. Allegro di molto.

Handel . Concerto in F major for strings and two wind orchestras (edition of Gustav F. Kogel)

I. Pomposo.
II. Allegro.
III. A tempo ordinario.
IV. Largo.
V. Allegro.

Solo Violin, Mr. Witek
Solo Oboes, Messrs. Longy and Mueller
Solo Horns, Messrs. Wendler and Jaennicke

Mozart . . . . . Overture to "The Magic Flute"

Beethoven . Concerto in D major for Violin and Orchestra, Op. 61

I. Allegro ma non troppo.
II. Larghetto.
III. Rondo.

SOLOIST

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There will be an intermission of ten minutes before the Beethoven concerto

Symphony in G major, "The Surprise" (B. & H. No. 6).

Josef Haydn

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

This symphony, known as "The Surprise" and in Germany as the symphony "with the drum-stroke," is the third of the twelve Salomon symphonies as arranged in the order of their appearance in the catalogue of the Philharmonic Society (London). It is numbered 42 in Sieber's edition; 36 in the Conservatory of Paris Library; 6 in Breitkopf and Härtel's edition; 3 in Bote and Bock's; 140 in Wotquenne's Catalogue; 4 in Peters.

Composed in 1791, this symphony was performed for the first time on March 23, 1792, at the sixth Salomon concert in London. It pleased immediately and greatly. *The Oracle* characterized the second movement as one of Haydn's happiest inventions, and likened "the surprise"—which is occasioned by the sudden orchestral crashes in the Andante—to a shepherdess, lulled by the sound of a distant waterfall, awakened suddenly from sleep and frightened by the unexpected discharge of a musket.

Griesinger, in his Life of Haydn (1810), contradicts the story that Haydn introduced these crashes to arouse the English women from sleep. Haydn also contradicted it, and said it was his intention only to surprise the audience by something new. "The first allegro of my symphony was received with countless 'Bravos,' but enthusiasm rose to its highest pitch after the Andante with the drum stroke. '*Ancora! ancora!*' was cried out on all sides, and Pleyel himself complimented me on my idea." On the other hand, Gyrowetz, in his Autobiography, p. 59 (1848), said that he visited Haydn just after he had composed the Andante, and Haydn was so pleased with it that he played it to him on the piano, and, sure of his success, said with a

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roguish laugh: "The women will cry out here!" C. F. Pohl added a footnote, when he quoted this account of Gyrowetz, and called attention to Haydn's humorous borrowing of a musical thought of Martini to embellish his setting of music to the commandment, "Thou shalt not steal," when he had occasion to put music to the Ten Commandments. The "Surprise" Symphony was long known in London as "the favorite grand overture."

***

The symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement opens with a slow and short introduction, Adagio cantabile, G major, 3-4. A melodious phrase for wood-wind and horns alternates with chromatic developments in the strings. The main body of the movement is Vivace assai, G major, 6-8. The first section of the first theme is given out piano by the strings, and the second section follows immediately, forte, for full orchestra. This theme is developed at unusual length. The second and playful theme is in D major. A side theme is more developed than the second, and ends the first part of the movement with passage-work. The free fantasia is short. The third part is much like the first. The second and side themes are now in the tonic. There is no coda.

II. Andante, C major, 2-4. The theme was used by Haydn in his "Seasons" (1801) in Simon's air, where the plowman whistles a tune:—

With eagerness the husbandman
His tilling work begins;
In furrows long he whistling walks
And tunes a wonted lay.

(This wretched version of the German was published in the original edition of the full score (1802–03), for it was found impossible to use Thomson's original poem with the German text. The later translations—as the one beginning "With joy th' impatient Husbandman"—make no allusion to the farmer's "whistling . . . a wonted lay." In this air from "The Seasons" the piccolo represents the husbandman's whistling; the "wonted lay"—the theme of this Andante in the "Sur-

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prise" Symphony—is not in the voice part, but it is heard now and then in the accompaniment, as a counter-theme.)

The strings give out this theme piano and pianissimo; after each period the full orchestra comes in with a crash on a fortissimo chord.* Variations of the theme follow: (1) melody, forte, in second violins and violas; (2) C minor *ff*, with modulation to E-flat major; (3) E-flat major, melody at first for oboe, then for violins, with pretty passages for flute and oboe; (4) full orchestra *ff*, then piano with the melody changed. There is again a fortissimo with a fermata, and it seems as though a fifth variation would begin piano, but the melody apparently escapes, and the movement ends *pp*.

III. Menuetto: Allegro molto, G major, 3-4. The trio is in the tonic.

IV. Allegro di molto, G major, 2-4. This finale is a rondo on two chief themes, interspersed with subsidiary passage-work.

Concerto in F major for Strings and Two Wind Orchestras.

George Frideric Handel

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

The present arrangement of movements from Handel's concerto is by Gustav Friedrich Kogel.† It was performed for the first time in Boston, December 28, 1907, Dr. Muck conductor.

Little is known about the history of the original work. It is composed for two bands of two oboes, two horns, bassoons, and for strings. The date of composition is not known. Handel hardly ever dated a manuscript. Chrysander thinks the concerto belongs to Handel's later period, and that it was written between 1740 and 1750. It was pub-

* W. F. Apthorp said that, when Julien visited Boston with his famous orchestra in 1853–54, he chose this movement as one of his battle horses. "To make the 'surprise' still more surprising, he added an enormous bass-drum, the largest, I believe, ever seen in this country up to the time."

† Kogel was born January 16, 1849, at Leipsic. He studied at the Conservatory of that city (1863–67), lived some years in Alsace as a music teacher, returned home when the war broke out, worked for the firm of Peters, the music publisher, and in 1874 began his career as a conductor. He conducted in the theatres of Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipsic (1883–86), was conductor of the Philharmonic Orchestra, Berlin, in 1887, and in 1891 he became conductor of the Museum Concerts at Frankfort-on-the-Main. In 1903 he was removed, to make a place for Sigismund von Hausegger. He has edited editions of operas and orchestral works, among the latter two concertos of Handel. He conducted on December 4, 5, 18, 19, 1903, and on November 11 and 12, 1904, concerts of the Philharmonic Society of New York in Carnegie Hall.

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lished for the first time in the edition of the German Handel Society, 1886. We do not know where or when the work was first performed, or whether it were performed while Handel was alive, though there is every probability that it was.

W. S. Rockstro, in his Life of Handel (1883), gave the following account of the concerto:—

"The volume in the Royal Collection labelled 'Sketches,' which contains the disputed *Magnificat* and the two unpublished versions of 'How beautiful,' contains, also, a long and extremely elaborate composition, which has never yet been brought before the public. M. Schoelcher was evidently aware of the existence of the manuscript; for, at page 139 of his Life of Handel, he quotes it as a proof that certain portions of 'the Messiah' were more fully accompanied than the world has generally supposed.* . . . The manuscript, filling eighty-four pages of paper, exactly similar in size, texture, and water-mark to that used for the *Magnificat*, resembles that work so closely in the character of its handwriting that there can be no doubt that it was produced at very nearly the same period; that is to say, between the years 1737 and 1740. It consists of nine distinct movements . . . the first is a stately *pomposo*. The second introduces the descending passage of semiquavers which forms so prominent a feature in the Hailstone Chorus. The subject of the third begins like that of 'Lift up your heads.' The ninth breaks off at the end of the second bar, and the remaining pages are missing; but the loss is less deplorable than might have been supposed, for the seventh, eighth, and ninth movements are reproduced in a complete though modified form in an organ concerto published by Arnold in 1797."

Kogel has taken five of the movements. The first, Pomposo, F major, 4-4,—"Mr. George Frideric Handel is by far the most superb personage

* Rockstro refers to this remark of Schoelcher: "The volume of MS. (which has been entitled *Sketches*) contains a piece of instrumentation which evidently applies to the chorus 'Lift up your gates'" (*sic*). And then Schoelcher gives the instrumentation of this concerto.—P. H.

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one meets in the history of music,"—is in the conventional form of what is known as the Lully overture. "The form of the overture of Lulli's time consisted of a slow Introduction, generally repeated, and followed by an Allegro in the fugued style; and occasionally included a movement in one of the many dance-forms of the period, sometimes two pieces of this description." (The French overture—the Lully—began with a slow introductory movement; the Italian overture, with a quick movement.) The second movement follows, Allegro, F major, 3-4. The third, A tempo ordinario, F major, 4-4, is the sixth of the original. The fourth is the fourth of the original, Largo, D minor, 12-8, with violin solo.* It partakes of the nature of a Siciliano.† The final movement is the eighth of the original, Allegro, F major, 12-8.

The original is full of Handelian mannerisms, and students of the organ concertos will here and there recognize familiar passages. The instrumentation is often of an antiphonal character; the different wind-choirs answer the strings and *vice versa*. In his method of dividing the orchestra into separate and distinct families Handel anticipated in a measure the processes of modern masters of instrumentation.

It is the fashion in these days to forget the age in which he lived and to speak knowingly of the thinness of his scores. Handel employed two widely differing styles,—one for opera, the other for oratorio. In his concertos he usually treated the instruments as he treated his choruses. When he wrote for opera, his instrumentation was more varied and lighter; yet he has been accused of having abused the orchestral resources, and he was reproached for stunning the ear, as after him were Rossini, Berlioz, Verdi, Wagner.

***

The oboe of Handel in quality and tone was not the oboe of to-day. The gradual improvements made in its mechanism took away little by little the characteristic tone. As Lavoix says: "The sonority of the oboe may be compared to the delicate tints that are changed by daylight. The least modification in the boring or in the length of the instrument deprives it of its touching accents of gentle melancholy

* At the concert on December 28, 1907, all the violins played.

† The Siciliana, or Siciliano, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells: those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks round the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together. It has also been described as a sort of passe-pied danced to a lively measure of 6-8. A dancing master, Gawlikoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "Music Lexicon" (Leipsic, 1732), classed Siciliana as a Canzonetta: "The Sicilian Canzonetten are after the manner of a gigue, 12-8 or 6-8."

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* * *

Handel in his day and generation was an experimenter in the art of instrumentation, and certain of his innovations in the combinations of instruments are of much interest. He had at his disposal the violins, first, second, and sometimes third; violas, the violetta marina,* the viola da gamba, the violoncello, the double-bass; the lute, the theorbo,† and the harp; trumpets, horns, trombones, the old cornet (a large and coarse reed wind instrument); three varieties of the flute, oboes, bassoons, double-bassoons, and the drum family; clavecin and organ. He did not disdain the carillon, and it is recorded that he sighed for a cannon.

Let us look at some of Handel's orchestral combinations. (I am here indebted to Henri Lacroix's "Histoire de l'Instrumentation.") In "Il Penseroso ed il Moderato" two 'cellos are wedded to two bassoons. Sometimes the violin parts, by the way, were considered as extremely difficult, as in the sonata which serves for an overture to "Trionfo del Tiempo" (1708). (It should be remembered that in Italy the first violin of Handel was Corelli.) Handel used archlutes and theorbos from "Resurrezione" (1708) to "Saul" (1738), but he gave them no important part: they were joined in the mass that composed the basso continuo. The harp is in "Julius Cæsar," in the Concerto

* There is still some doubt as to the precise character of this instrument. It is supposed by some that the name was applied to the viola d' amore. Others say it was a stringed instrument similar in tone to the viola d' amore and also called "violetta piccola"; but there are again some who insist that the violetta piccola was the soprano or *dessus* of the viola da gamba family with a compass from A on the first space of the bass staff to the A on the second space of the treble. (See Mahillon's "Catalogue descriptif et analytique du Musée Instrumental du Conservatoire Royal de Musique de Bruxelles," second edition, vol. i. p. 317; Ghent, 1893.) The air given to the violetta marina by Handel in "Orlando" (composed in 1732) is for an instrument of four strings, and it is sustained only by "violoncelli pizzicati." Schoelcher gives a rambling disquisition of the instrument,—what it might have been and what it probably was not,—and quotes an advertisement of a concert in the *Daily Journal* of London, 1732: "Signor Castrucci will play a concerto of his own, on a beautiful new instrument called the *viola marina*." This Pietro Castrucci, a pupil of Corelli, was born at Rome in 1689; he died at London in 1769. In 1715 he went to London to be concert-master of Handel's opera orchestra. Riemann says that Castrucci not only introduced, but invented the instrument. Castrucci was the original, they say, of Hogarth's "The Enraged Musician." Sala says in his "William Hogarth": "The 'Enraged Musician' is stated to be a portrait of Handel. There is nothing to prove the assertion. His countenance does not at all resemble that of the immortal composer of the 'Messiah.'" Castrucci gave a concert in 1732, and he announced "particularly a solo, in which he engages himself to execute twenty-four notes with one bow." He died poor and forgotten.

† The theorbo was introduced at the beginning of the seventeenth century to complete the family of lutes. It was invented at Rome by Bardella, and for some years it was not known outside of Italy. It finally passed into Germany, then into France. Praetorius described it as called by the Romans a chittarone, a bass lute with twelve or sixteen strings. "The Romans at first put six pairs of strings to it, then the Paduans added two pairs, and there were still further additions. Padua, however, has the reputation for making the theorbos." The instrument has been described as having two necks, to the longest of which the bass strings were attached. "The strings were usually single in the theorbo, and, when double or tuned in octaves or unison with the bass or treble notes, the instrument was called the archlute, or chittarone." Sir John Hawkins says ingeniously that a Neapolitan invented the theorbo and called it "tiorba," from its resemblance to an instrument used for pounding perfumes. There is another story that the inventor, Tiorba, an Italian, gave the instrument its name. Johannes Kapsberger, who died about 1630, was a skilled player of the theorbo, and he wrote much music in tablature for it. There is a part for the instrument in a set of Corelli's sonatas. Henri Grénerin wrote a "Livre de Théorbe," a theorbo school, and dedicated it to Lully.

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Grosso VI., and in "Saul," where an air of David is accompanied by harp, theorbo, violins, and basses in pizzicato.

Handel did not use the trombones as much as Bach did, but he favored the horn in his second period, and in "Julius Cæsar" wrote parts for four horns. His earliest use of this instrument in Italian and English operas was in 1720 in "Rhadamisto."

I have already spoken of his use of trumpets and oboes. "M. Schoelcher has censured him for accompanying with the oboe the martial air of Roderigo, 'Già grida la tromba.' According to tradition, and even in accordance with the text, the trumpet should have expressed the thought of the librettist, but in using the oboe Handel did not stray as far from the traditions as has been supposed. The oboe was both a warlike and a pastoral instrument; its acrid and piercing sonority fitted it for military music; the old bands of France, England, and Germany were composed almost exclusively of oboes and Lully's March of Musketeers is composed for those instruments. Handel also used the oboe with trumpets and bassoons for his orchestral pieces played outdoors, and only by means of recent inventions has the oboe been almost driven from military bands, where modern brass instruments would have crushed it." In "Friede Freude" Handel wrote parts for four oboes.

Except in the accompaniment of the voice, Handel's bassoon played usually a modest part: it was either in the basso continuo or it served as bass to oboes and flutes. Handel's double-bassoon is first found in the "Coronation Anthem" (1727). There was then no example of this instrument in England, and a manufacturer, Stanesby, supplied Handel. The flute was favored, and Handel wrote graceful arabesques for it. The drums, as a rule, doubled the bass for the trumpets, but they have a more important and effective part in a chorus in "Joshua." It is said that he used side-drums in "Joshua" and "Giustino," but they are not indicated in the score of the former. Handel had two clavecins in his orchestra. He used the keyed carillon in "Saul."

Let us speak a few words about Handel's blending of timbres. In the "Resurrezione" he put aside for a time first violins and violas, and used two flutes, two bassoons, two trumpets, violas da gamba, theorbo, archlute, and 'cello. Sometimes he used only a small choir of oboes to gain an effect. He enjoyed antiphonal effects,—trumpets with trombones in dialogue with the orchestra and responding to a almenting oboe; or fanfares of trumpets interrupting violins in accompaniment

He was fond of varying the instrumentation in the accompaniment of the voice. I have mentioned the instrumentation for an air in "Orlando." In "Rinaldo" four trumpets and kettledrums are used

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for a tenor. In the second act of "Athalie" a 'cello solo counterpoints the air of a tenor, while the harmony is given to double-bass, clavecin, and archlute. An air of counter-tenor in "Parthenope" (1730) is accompanied by two horns, two oboes, two violins, violetta, and bass. "It is not rare, especially in the sacred works, to find an accompaniment specially designed for certain rôles; thus in the 'Resurrezione' John has his own peculiar orchestra—a flute, a viola, and a theorbo."

When Handel accompanied his oratorio choruses, he felt that the orchestra should be more severe: his first thought was majestic weight and impressive sonority. For this reason Quanz complained of the insupportable force of Handel's instrumentation; hence the caricaturists and satirists of Handel's time alluded to his noisy offences. Yet the hearers of that period were not unaccustomed to strange combinations of instruments. Schoelcher quotes from the *General Advertiser* of October 20, 1744: "At the Lincoln's Inn Theatre will be performed a serenata and an interlude called 'Love and Folly,' set to music by Mr. Gaillard. To be concluded with a new Concerto Grosso of twenty-four bassoons, accompanied by Signor Caporale on the violoncello, intermixed with Duettos by four double-bassoons, accompanied by a German flute; the whole blended with numbers of violins, hautboys, fifes, trombony's, French-horns, trumpets, drums, and kettledrums."

The tradition is that Handel used twelve first and twelve second violins; but we know from his manuscripts that he frequently added instruments, extras in the symphonies and the *tutti*.

Schoelcher's defence of Handel's "noisiness" is amusing: "He was beyond his century, but, like all men of even the boldest genius, he was subject to the influences which surrounded him. Boldness must be estimated relatively. He dared not make use of the big drum, from which Rossini has extracted such fine effects in his finales; and perhaps he did not refrain from doing so without manifesting some regret; for, with satirical exaggeration, he is accused of having one day exclaimed, 'Ah! why cannot I have a cannon?' The fastidious may, perhaps, object that Handel is outraged by supposing him

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capable of such a regret. But why so? The big drum requires to be used with great discernment; but it seems to be as useful as any other bass instrument. It is to the side-drum exactly what the bassoon is to the hautboy, the violoncello to the violin, and the double-bass to the violoncello. It has only become odious through the stupid abuse which has been made of it; but must we prosecute the trumpet because every showman blows it at a fair? Must we abolish the side-drums on account of Drum Quadrilles at the Surrey Gardens? If Burney is to be believed, Handel would have gone far beyond the big drum, for he speaks of a bassoon *sixteen feet high*, which was used in the orchestra in the commemoration of 1784, and which John Ashley attempted to play upon. 'This bassoon,' says he, 'was made with the approbation of Mr. Handel,' for John Frederick Lampe, the excellent bassoon player belonging to his company. It may be, however, that Burney, who, like all men of wit, was something of a wag, wished to amuse himself, at the expense of the credulous, with this wind instrument of sixteen feet in height; but it is certain that monster bassoons were made in August, 1739, and that Handel made use of them in January, 1740. The *London Daily Post* of the 6th of August, 1739, announces: 'This evening the usual concert at Marybone Gardens, to which will be added two grand or double bassoons, made by Mr. Stanesby, Junior, the greatness of whose sound surpasses that of any other bass instrument whatsoever; never performed with before.'* Six months afterwards, in the accompaniment to the air, 'Let the pealing organ,' of 'Allegro, Penseroso ed Moderato,' Handel wrote *bassons e basson grosso.* He deemed it impossible to increase the orchestra more than he did; but he carried it beyond all the dimensions to which it had attained up to his time. Pope makes allusion to this in the 'Dunciad,' when he compares him to

'Bold Briareus with a hundred hands.'

In the second edition of that satire, 'with the illustrations of Scriblerus,' the anonymous Scriblerus (who was no other than Pope himself, assisted by Warburton) comments upon this verse in a note: 'Mr. Handel had introduced a greater number of hands and more variety of instruments into the orchestra, and employed even drums and cannon to make a fuller chorus; which proved so much too manly for the fine gentlemen of his age that he was obliged to remove his musick into Ireland.' The cannon is probably a poetic license of Scriblerus."

* But see Lacroix's mention of the double-bassoon used in the "Coronation Anthem" in 1727

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Overture to the Opera, "The Magic Flute."

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Emanuel Johann Schikaneder, the author of the libretto of "The Magic Flute," was a wandering theatre director, poet, composer, and play-actor. Vain, improvident, shrewd, a bore, he nevertheless had good qualities that won for him the friendship of Mozart. In 1791 Schikaneder was the director of the Auf der Wieden, a little theatre where comic operas were performed, and he no doubt would have made a success of his venture, had he curbed his ambition. On the verge of failure, he made a fairy drama out of Wieland's story, "Lulu, or the Enchanted Flute." He asked Mozart to write the music for it. Mozart, pleased with the scenario, accepted the offer and said: "If I do not bring you out of your trouble, and if the work is not successful, you must not blame me; for I have never written magic music." Schikaneder had followed closely Wieland's text; but he learned that Marinelli, a rival manager, the director of the Leopoldstadt Theatre, thought of putting upon the stage a piece with the same subject. So he hurriedly, and with the assistance of an actor named Gieseke, modified the plot, and substituted for the evil genius of the play the high priest Sarastro, who appears to be the custodian of the secrets and the executor of the wishes of the Masonic order.

Certain writers have found a deep and symbolical meaning in the most trivial dialogue and even in the music of the overture. Some have gone so far as to regard the opera as a symbolic representation of the French Revolution. To them the Queen of Night is the incarnation of Royalty. Pamina is Liberty, the daughter of Despotism, for whom Tamino, the People, burns with passionate love. Monostatos is Emigration; Sarastro is the Wisdom of the Legislature; the priests represent the National Assembly.

Mozart saw nothing in the text but the libretto of a magic opera. Goethe and Hegel were equally blind. The former once wrote of the text, "The author understood perfectly the art of producing great theatrical effects by contrasts," and Hegel praised the libretto highly for the mixture of the common and the supernatural, for the episodes of the tests and the initiations.

Schikaneder knew the ease with which Mozart wrote, and he also knew that it was necessary to keep watch over him, that he might be ready at the appointed time. Mozart's wife was then in Baden. Schikaneder therefore put Mozart in a little pavilion which was in the midst of a garden near his theatre. The music of "The Magic Flute" was written in this pavilion and in a room of the casino of Joseph-

MARGARET CALHOUN

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dorf. Mozart was deep in doleful dumps when he began his task, and Schikaneder surrounded him with members of his company. It was long believed that the composer was then inspired by the beautiful eyes of the singing woman, Gerl, but the story may rest on no better foundation than the one of the Mrs. Hofdaemmel tragedy, which even Otto Jahn thought worthy of his investigation.

Schikaneder made his proposal early in March, 1791. The overture was composed September 28, 1791. On September 30 of that year "Die Zauberflöte," a grand opera in two acts, was produced at the Auf der Wieden Theatre. The cast was as follows: Sarastro, Gerl; Tamino, Schack; Queen of Night, Mme. Hofer; Pamina, Miss Gottlieb; Papageno, Schikaneder; Monostatos, Nouseul. Mrs. Gerl took the part of the "Third Lady" and "An Old Woman." Mozart conducted the first two performances.

The opera disappointed the Viennese at first, and Mozart was cut to the quick. The cool reception was not due to the character of the subject; for "magic plays" with music of Viennese composers, as Wenzel Müller, were very popular, and "The Magic Flute" was regarded as a *Singspiel*, a "magic farce," with unusually elaborate music. The report from Vienna that was published in Kunzen and Reichardt's music journal, *Studien für Tonkünstler und Musikfreunde* (Berlin, 1793, p. 79), tells the story: "The new machine-comedy, 'The Magic Flute,' with music by our Kapellmeister Mozard [*sic*], which was given at great expense and with much sumptuousness, did not meet with the expected success, for the contents and dialogue of the piece are utterly

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Andante from "Fifth Symphony" — Tschaikowsky

PART II.

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Holy Night — Folk Song
The Morning Star — Praetorius
Joseph, Tender Joseph Mine — Calvisius
A Christmas Carol — Max Reger
Come, All Ye Shepherds — Old Bohemian

PART III.

Pastoral, from the "Messiah" — Handel

OLD FRENCH CAROLS

Hail, Christmas Bells — Old Breton
A Joyful Christmas Song
'Twixt Ox and Ass
Shepherd's Noel (1750)
Musette
} Arranged by Gevaert

PART IV.

Excerpts, from the Fifth Symphony — Beethoven
Les Erynnies — Massenet

ENGLISH CAROLS

God Rest You, Merrie Gentlemen — Old English
Sleep, Holy Babe — Barnby
In Dulci Jubilo — de Pearsall
Caput Apri Defero — de Pearsall

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worthless." But Schikaneder was obstinate in his faith, and the opera soon became the fashion, so that the two hundredth representation was celebrated at Vienna in October, 1795. "The Magic Flute" made its way over the continent. The libretto was translated into Dutch, Swedish, Danish, Polish, Italian. Paris knew the opera in 1801 (August 23) as "Les Mystères d'Isis." The first performance in London was May 25, 1819, in Italian.

Mozart's operas have met with little favor in Italy. "The Magic Flute" met with scanty recognition in Milan in 1816, and it failed at Florence in 1818.

The first performance of "The Magic Flute" in Boston was on January 11, 1860 (in Italian), when Mme. Colson was Astrifiammente, the Queen of Night. Later performances: 1864, October 18, Johanna Rotter (in German); 1873, October 31, Ilma di Murska (in Italian); 1882, May 11, Etelka Gerster (in Italian); 1902, March 13, 22, Marcella Sembrich (in Italian); 1903, April 2, Mme. Sembrich (in Italian); 1904, April 6, Mme. Sembrich (in German, Mr. Mottl conductor).

In 1897 Gustav Mahler brought out at the Vienna Opera House "The Magic Flute" in the original version without the customary cuts or changes, and he even had the flying machine for the three genii reconstructed.

Mozart died shortly after the production of "The Magic Flute," in deep distress. This opera with the music of his Requiem was in his mind until the final delirium. The frivolous and audacious Schikaneder, "senualist, parasite, spendthrift," filled his purse by this opera,

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Hodie Christus natus est . . . Palestrina
In den Armen Dein . . Melchior Franck
Angelus ad Pastores . . . . Sweelinck
Ave Maria . . . . . Bruckner
Ye holy angels bright . . . . Stanford

PART II

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(a) Mock Morris (for strings)
(b) Irish Tune from County Derry (for strings)
(c) "Shepherds Hey" Morris Dance Tune for Strings, Flute, Clarinet, Horn and Baritone English Concertina

PART III

Chorale: Wenn ich einmal
Mein G'muth ist Mirverwirret . . Hasler
Chorale: Oh, Welt ich muss dich lassen
Chorale: Ich bin's . . Praetorius
Innsbruck, ich muss dich lassen . . Isaak
Las! il n'a nul mal . . . . . Lefèvre
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and in 1798 he built the Theater an der Wien. On the roof he put his own statue, clothed in the feather costume of Papageno. His luck was not constant, and in 1812 he died in poverty.

***

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, and strings.

The overture begins Adagio, with three fortissimo E-flat major chords for full orchestra, "which have some hidden Masonic significance." The chief movement is a brilliant and elaborate fugue, which is treated with orchestral freedom. About the middle of its development it is interrupted by the "Masonic" E-flat major chords which were heard at the beginning. "These chords are the only thing in the overture that reappears in the opera; yet the work is by no means open to the charge of musical irrelevancy, for the theme of the fugue is eminently suggestive of the lively character of Papageno, the bird-catcher. The overture to "The Magic Flute" was probably the one Rossini had in mind when he once said: 'I've been trying for months to write some fugued overtures *à la* Mozart; but I've had to tear them all up, the great model is too overpowering! Mine were all detestable.'"

There has always been since 1791 discussion concerning the treatment of Masonic thoughts and rites in "The Magic Flute," both in the text and the music. Jahn had a firm belief that "the dignity and grandeur with which the music reveals the symbolism of these mysteries certainly have their root in his [Mozart's] intense devotion to the Masonic idea. A clear indication of this devotion was given in this overture to the initiated, but in a way that shows how well he distinguished between Masonic symbolism and artistic impulse."

Mozart's devotion to Masonry is well known, and he may have been inspired by Masonic thoughts when he wrote the overture. He may have anticipated Herder and Ulibischeff and endeavored to express the idea of a struggle between light and darkness. It is highly probable, however, that he was chiefly concerned with making music. As Henri Lavoix says in his "Histoire de l'Instrumentation": "Here the master, wishing, so to speak, to glance back and to give a final model of the old Italian and German overtures with a counterpointed theme, which had served, and still served, as preface to many operas, pleased himself by exhibiting the melodic theme that he had chosen, in all its forms, adorned with the riches of harmony and instrumentation. The result of this marvellous work of the carver is one of the most perfect instrumental compositions ever produced by human genius. Yet no one can establish the slightest resemblance between the overture and the grotesque magic piece on which Mozart lavished the most precious treasures of his prodigious imagination."

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Concerto in D major for Violin, Op. 61 . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven composed this concerto in 1806 for the violinist, Franz Clement, who played it for the first time at his concert in the Theater an der Wien, December 23 of that year. The manuscript, which is in the Royal Library at Vienna, bears this title, written by Beethoven: "Concerto par Clemenza pour Clement, primo Violino e Direttore al Theatro à Vienne. dal L. v. Bthvn. 1806."

The title of the first published edition ran as follows: "Concerto pour le Violon avec Accompagnement de deux Violons, Alto, Flüte, deux Hautbois, deux Clarinettes, Cors, Bassons, Trompettes, Timballes, Violoncelle et Basse, composé et dedié à son Ami Monsieur de Breuning Secrétaire Aulique au Service de sa Majesté l'Empereur d'Autriche par Louis van Beethoven."

The date of this publication was March, 1809; but in August, 1808, an arrangement by Beethoven of the violin concerto for pianoforte and orchestra, dedicated to Madame de Breuning and advertised as Op. 61, was published by the same firm, Kunst- und Industrie-Comptoir. For the pianoforte arrangement Beethoven wrote a cadenza with kettledrum obbligato for the first movement and a "passage-way" from the andante (for so in this arrangement Beethoven calls the larghetto) to the rondo.

Beethoven, often behindhand in finishing compositions for solo players,—according to the testimony, of Dr. Bartolini and others,—did not have the concerto ready for rehearsal, and Clement played it at the concert *a vista.*

* * *

The first movement, Allegro ma non troppo, in D major, 4-4, begins with a long orchestral ritornello. The first theme is announced by oboes, clarinets, and bassoons, and the theme is introduced by four taps of the kettledrums (on D).* After the first phrase there are four more kettledrum strokes on A. The wind instruments go on with the second phrase. Then come the famous and problematical four

* There is a story that these tones were suggested to the composer by his hearing a neighbor knocking at the door of his house for admission late at night. There were extractors of sunbeams from cucumbers before Captain Lemuel Gulliver saw the man of a meagre aspect, with sooty hands and face, his hair and beard long, ragged and singed in several places, who had been at work for eight years at the grand academy of Lagado.

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D-sharps in the first violins. The short second theme is given out by wood-wind and horns in D major, repeated in D minor and developed at length. The solo violin enters after a half-cadence on the dominant. The first part of the movement is repeated. The solo violin plays the themes or embroiders them. The working-out is long and elaborate. A cadenza is introduced at the climax of the conclusion theme, and there is a short coda.

The second movement, Larghetto, in G major, 4-4, is a romance in free form. The accompaniment is lightly scored, and the theme is almost wholly confined to the orchestra, while the solo violin embroiders with elaborate figuration until the end, when it brings in the theme, but soon abandons it to continue the embroidery. A cadenza leads to the finale.

The third movement, Rondo, in D major, 6-8, is based on a theme that has the character of a folk-dance. The second theme is a sort of hunting-call for the horns. There is place for the insertion of a free cadenza near the end.

***

There is disagreement as to the birthday of Franz Clement. 1782? 1784? The painstaking C. F. Pohl gives November 17, 1780 ("Haydn in London," Vienna, 1867, p. 38), and Pohl's accuracy has seldom been challenged. The son of a highway-construction-commissioner, Clement appeared in public as an infant phenomenon at the Royal National Theatre, Vienna, March 27, 1789. In 1791 and 1792 he made a sensation in England by his concerts at London and in provincial towns. At his benefit concert in London, June 10, 1791, he played a concerto of his own composition, and Haydn conducted a new symphony from manuscript; and Clement played at a concert given by Haydn in Oxford, July 7, 1791, when the latter went thither to receive his degree of Doctor of Music (July 8). The king rewarded the boy richly for his performances at Windsor Castle.

Clement journeyed as a virtuoso through Germany, and some time in 1792 settled in Vienna. A writer in 1796 praised the beauty of his tone, the purity of his technic, the warmth and taste of his interpreta-

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tion, and added: "It is a pity that a young man of such distinguished talent is obliged to live far from encouragement, without any pecuniary support, miserably poor, in a place where there are so many rich and influential lovers of music." Clement was conductor at the Theater an der Wien from 1802 to 1811. In 1813 Weber, conductor of the opera at Prague, invited him to be concert-master there, for as a virtuoso, a man of prodigious memory, and as a reader at sight he was then famous throughout Europe. Clement stayed at Prague for four years, and then returned to Vienna. (Before his call to Prague he attempted to make a journey through Russia. At Riga he was arrested as a spy and sent to St. Petersburg, where he was kept under suspicion for a month and then taken to the Austrian frontier.) In 1821 he travelled with the great soprano, Angelica Catalani, and conducted her concerts. On his return to Vienna his life was disorderly, his art sank to quackery, and he died miserably poor, November 3, 1842, of an apoplectic stroke.

Clement in 1805 stood at the head of violinists. A contemporary said of him then: "His performance is magnificent, and probably in its way unique. It is not the bold, robust, powerful playing that characterizes the school of Viotti; but it is indescribably graceful, dainty, elegant." His memory was such that he made a full pianoforte arrangement of Haydn's "Creation" from the score as he remembered it, and Haydn adopted it for publication. Hanslick quotes testimony to the effect that already in 1808 Clement's playing had degenerated sadly, but Weber wrote from Vienna, April 16, 1813: "Clement's concert in the Leopoldstadt. Full house. He played nobly; old school—but with such precision!"

Von Seyfried pictured Clement in his evil days as a cynical, odd fish, squat in appearance, who wore, summer and winter, a thin little coat, —a slovenly, dirty fellow. Clement composed small pieces for the stage, six concertos and twenty-five concertinos for the violin, pianoforte concertos, overtures, and much chamber music. The Tsar Alexander gave him several costly violins, which he sold to instrument makers.

***

The programme of Clement's concert, December 23, 1806, included an overture by Méhul, pieces by Mozart, Handel, Cherubini, as well as Beethoven's concerto, and the final number was a fantasia by the violinist. Johann Nepomuk Möser voiced, undoubtedly, the opinion

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of the audience concerning Beethoven's concerto when he wrote a review for the *Theaterzeitung*, which had just been established:—

"The eminent violinist Klement [*sic*] played beside other excellent pieces a concerto by Beethoven, which on account of its originality and various beautiful passages was received with more than ordinary applause. Klement's sterling art, his elegance, his power and sureness with the violin, which is his slave—these qualities provoked tumultuous applause. But the judgment of amateurs is unanimous concerning the concerto: the many beauties are admitted, but it is said that the continuity is often completely broken, and that the endless repetitions of certain vulgar passages might easily weary a hearer. It holds that Beethoven might employ his indubitable talents to better advantage and give us works like his first symphonies in C and D, his elegant septet in E-flat, his ingenious quintet in D major, and more of his earlier compositions, which will always place him in the front rank of composers. There is fear lest it will fare ill with Beethoven and the public if he pursue this path. Music in this case can come to such a pass that whoever is not acquainted thoroughly with the rules and the difficult points of the art will not find the slightest enjoyment in it, but, crushed by the mass of disconnected and too heavy ideas and by a continuous din of certain instruments, which should distinguish the introduction, will leave the concert with only the disagreeable sensation of exhaustion. The audience was extraordinarily delighted with the concert as a whole and Clement's Fantasia."

***

The first movement of this concerto was played in Boston as early as November 22, 1853, by August Fries.

The concerto has been played at these Symphony Concerts by Louis Schmidt, Jr., January 5, 1884; Franz Kneisel, October 31, 1885, November 3, 1888, December 30, 1893; Franz Ondricek, December 14, 1895; Carl Halir, November 28, 1896; Willy Burmester, December 10, 1898; Fritz Kreisler, February 9, 1901; Hugo Heermann, February 28, 1903; Olive Mead, February 6, 1904; Willy Hess, January 6, 1906.

There have also been performances in Boston by Julius Eichberg (1859), Edward Mollenhauer (1862), Pablo de Sarasate (1889), Adolph Brodsky (1892), and others.

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AT 8.15

AND THE

THIRD MATINEE

SATURDAY AFTERNOON, JANUARY 10

AT 2.30

WITH HISTORICAL AND DESCRIPTIVE

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THURSDAY EVENING, JANUARY 8

AT 8.15

PROGRAMME

Haydn . . . . Symphony in D major (B. & H., No. 2)

I. Adagio; Allegro.
II. Andante.
III. Menuetto: Trio.
IV. Allegro spiritoso.

Mozart . . . . . Symphony, E-flat major (K. 543)

I. Adagio; Allegro.
II. Andante.
III. Menuetto: Trio.
IV. Finale: Allegro.

Beethoven . . . . Symphony No. 1, in C major, Op. 21

I. Adagio molto; Allegro con brio.
II. Andante cantabile con moto.
III. Menuetto: Allegro molto e vivace; Trio.
IV. Finale: Adagio; Allegro molto e vivace.

There will be an intermission of ten minutes after the Mozart symphony

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SYMPHONY IN D MAJOR (B. & H., No. 2) . . . . . JOSEF HAYDN

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

This symphony is the twelfth which Haydn composed in England for Salomon. It was first performed May 4, 1795, in the large hall of the King's Theatre. The programme was as follows:—

PART I.

MS. Ouverture (Symphony) . . . . . *Haydn*
Song . . . . . .
Sung by Sig. ROVEDINO
Concerto for Oboe . . . . . *Ferlendis*
Played by Sig. FERLENDIS, of Venice
(His first appearance in London)
Duet . . . . . *Haydn*
Sung by Mad. MORICHELLI and Sig. MORELLI
New Overture (Symphony) . . . . . *Haydn*

PART II.

Military Symphony . . . . . *Haydn*
Song . . . . . .
Sung by Mad. MORICHELLI
Concerto for Violin . . . . . *Viotti*
Played by Mr. VIOTTI
Scena Nuova . . . . . *Haydn*
Sung by Mad. BANTI
Finale . . . . . .

The terms "overture" and "symphony" were loosely used by programme-makers of that period. Many of Haydn's symphonies played during his visits to London were announced as "overtures," although the music-lexicons of the eighteenth century do not speak of the terms as synonymous. Thus, in the programme above, the first "overture" was the first movement of Haydn's "Military" Symphony, and the other movements were played at the beginning of Part II. of the programme. (For many years symphonies were thus divided. Thus

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Hanslick tells us that at Vienna, in 1839, the first two movements of Schubert's Symphony in C were separated from each other by an aria from "Lucia di Lammermoor," sung by Miss Tuczek.) The "new overture" at the end of Part I. was the Symphony in D (B. & H., No. 2). The concert was most successful. Haydn wrote in his diary: "The hall was filled with a picked audience. The whole company was delighted, and so was I. I took in this evening four thousand gulden [about two thousand dollars]. One can make as much as this only in England." It was Haydn's last benefit concert in London.

***

Haydn's name began to be mentioned in England in 1765, and symphonies by him were played in concerts given by J. C. Bach, Abel, and others in the seventies. Lord Abingdon tried in 1783 to persuade Haydn to take the direction of the Professional Concerts which had just been founded. Gallini asked him his terms for an opera. Salomon, violinist, conductor, manager, sent a music publisher, one Bland, —an auspicious name,—to coax him to London, but Haydn was loath to leave Prince Esterhazy. But Prince Nicolaus died in 1790, and his successor, Prince Anton, who did not care for music, dismissed the orchestra at Esterház, and kept only a brass band; but he added four hundred gulden to the annual pension of one thousand gulden bequeathed to Haydn by Prince Nicolaus. Haydn then made Vienna his home. And one day, when he was at work in his house, a man appeared, and said: "I am Salomon, and I come from London to take you back with me. We will agree on the job to-morrow." Haydn was intensely amused by the use of the word "job." The contract for one season was as follows: Haydn should receive three hundred pounds for an opera written for the manager Gallini, three hundred pounds for six symphonies, and two hundred pounds for the copyright, two

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hundred pounds for twenty new compositions to be produced in as many concerts under Haydn's direction, two hundred pounds as guarantee for a benefit concert. Salomon deposited five thousand gulden with the bankers, Fries & Company, as a pledge of good faith. Haydn had five hundred gulden ready for travelling expenses, and he borrowed four hundred and fifty more from his prince.

This Johann Peter Salomon was born at Bonn in 1745. His family lived in the house in which Beethoven was born. When he was only thirteen, he was a paid member of the Elector Clement August's orchestra. He travelled as a virtuoso, settled in Berlin as concert-master to Prince Heinrich of Prussia, and worked valiantly for Haydn and his music against the opposition of Quanz, Graun, Kirnberger, who looked upon Haydn as revolutionary, just as some now look asquint at Richard Strauss as Antichrist in music. Prince Heinrich gave up his orchestra; and Salomon, after a short but triumphant visit to Paris, settled in London in 1781. There he prospered as player, manager, leader, until, in 1815, he died in his own house. He was buried in the cloister of Westminster Abbey. William Gardiner described him as "a finished performer: his style was not bold enough for the orchestra, but it was exquisite in a quartet. He was also a scholar and a gentleman, no man having been admitted more into the society of kings and princes for his companionable qualities. . . . Mr. Salomon's violin was the celebrated one that belonged to Corelli, with his name elegantly embossed in large capital letters on the ribs." Gardiner, by the way, in 1804 forwarded to Haydn through Salomon, as a return for "the many hours of delight" afforded him by Haydn's compositions, "six pairs of cotton stockings, in which is worked that immortal air, 'God preserve

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the Emperor Francis,' with a few other quotations." Among these other quotations were "My mother bids me bind my hair" and "the bass solo of 'The Leviathan.'" The stockings were wrought in Gardiner's factory. In the last years Salomon was accused of avarice, that "good, old-gentlemanly vice," but during the greater part of his life he was generous to extravagance. Beethoven wrote his epitaph in a letter to Ries: "The death of Salomon pains me deeply, for he was a noble man, whom I remember from childhood."

The first of the Salomon-Haydn concerts was given March 11, 1791, at the Hanover Square rooms. Haydn, as was the custom, "presided at the harpsichord." Salomon stood as leader of the orchestra. The symphony was in D major, No. 2, of the London list of twelve. The Adagio was repeated, an unusual occurrence, but the cities preferred the first movement.

The orchestra was thus composed: twelve to sixteen violins, four violas, three 'cellos, four double-basses, flute, oboe, bassoon, horns, trumpets, drums,—in all about forty players.

Haydn left London toward the end of June, 1792. Salomon invited him again to write six new symphonies. Haydn arrived in London, February 4, 1794, and did not leave England until August 15, 1795. The orchestra at the opera concerts in the grand new concert hall of the King's Theatre was made up of sixty players. Haydn's engagement was again a profitable one. He made by concerts, lessons, symphonies, etc., twelve hundred pounds. He was honored in many ways by the king, the queen, and the nobility. He was twenty-six times at Carlton House, where the Prince of Wales had a concert-room; and, after he had waited long for his pay, he sent a bill from Vienna for one hundred guineas, which Parliament promptly settled.

***

The symphony is scored for one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and the usual strings.

I. The first movement begins with a slow introduction, Adagio, D minor, 4-4, which opens fortissimo with the whole orchestra in unison and octaves. The main body of the movement, Allegro, D major, 2-2, begins with the announcement of the first theme by the strings. Pas-

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sage-work follows, and soon has the appearance of a subsidiary theme, ending in E major. The first theme is repeated (A major) by the strings and some of the wood-wind instruments. There is more passage-work, and a conclusion theme brings the first movement to a close. The place of a true second theme is taken by the repetition of the first theme in the dominant. The first part is repeated. The free fantasia is rather long, and is based chiefly on figures from the first theme and the conclusion theme. The third part begins regularly, and its relation to the first part is orthodox.

II. The second movement, Andante, G major, 2-4, is in the form of a slow rondo on a chief theme with episodic subsidiaries.

III. The minuet, D major, 3-4, belongs to the class of fast symphonic minuets. The trio is in B-flat major.

IV. The last movement, Allegro spiritoso, D major, 2-2, is in regular and well-developed sonata form. The violins give out the first theme, which is of a rustic nature, over a tonic organ-point in the bass. This theme is repeated an octave higher over the same organ-point and with a new counter-theme for second violins. The second theme is of a more cantabile nature. It enters unexpectedly in B minor, but is soon at home in A major. The free fantasia is comparatively short, but the third part of the movement is followed by a long and brilliant coda.

SYMPHONY IN E-FLAT MAJOR (K. 543).

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation

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festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason foı discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not ıeasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15; he preferred water, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." But we know that he did not like the music of Mozart.

Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music, although he was paying him eight hundred florins a year. He did order dances, the dances named above. For the dwellers in Vienna were dancing-mad. Let us listen

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to Kelly, who knew Mozart and sang in the first performance of "Le Nozze di Figaro" in 1786: "The ridotto rooms, where the masquerades took place, were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." For these dances Mozart wrote, as did Haydn, Hummel, Beethoven.

Thus was Mozart without loyal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the spring of 1789 he left his beloved Constance, and made a concert tour in hope of bettering his fortunes.

Mozart was never fully appreciated in Vienna during his last wretched yet glorious years. It is not necessary to tell the story of the loneliness of his last days, the indifference of court and city, the insignificant burial. This lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde*, a musical journal published at Berlin in 1792. The Prague correspondent wrote on December 12, 1791: "Because his body swelled after death, the story arose that he had been poisoned. . . . Now that he is dead the

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Viennese will indeed find out what they have lost. While he was alive he always had much to do with the cabal, which he occasionally irritated through his *sans souci* ways. Neither his 'Figaro' nor his 'Don Giovanni' met with any luck at Vienna, yet the more in Prague. Peace be with his ashes!"

As Mr. John F. Runciman says: "It may well be doubted whether Vienna thought even so much of Capellmeister Mozart as Leipsic thought of Capellmeister Bach. Bach, it is true, was merely Capellmeister: he hardly dared to claim social equality with the citizens who tanned hides or slaughtered pigs. . . . Still he was a burgher, even as the killers of pigs and the tanners of hides. He was thoroughly respectable, and probably paid his taxes as they came due. If only by necessity of his office he went to church with regularity, and on the whole we may suppose that he got enough of respect to make life tolerable. But Mozart was only one of a crowd who provided amusement for a gay population; and a gay population, always a heartless master, holds none in such contempt as the servants who provide it with amusement. So Mozart got no respect from those he served, and his Bohemianism lost him the respect of the eminently respectable. He lived in the eighteenth-century equivalent of a 'loose set'; he was miserably poor, and presumably never paid his taxes; we may doubt whether he often went to church; he composed for the theatre; and he lacked the self-assertion which enabled Handel, Beethoven, and Wagner to hold their own. Treated as of no account, cheated by those he worked for, hardly permitted to earn his bread, he found life wholly intolerable, and as he grew older he lived more and more within himself, and gave his thoughts only to the composition of masterpieces. The crowd of mediocrities dimly felt him to be their master, and the greater the masterpieces he achieved the more vehemently did Salieri and his attendants protest that he was not a composer to compare with Salieri."

Mozart in 1788 was unappreciated save by a few, among whom was Frederick William II., King of Prussia; he was wretchedly poor; he was snubbed by his own Emperor, whom he would not leave to go into foreign, honorable, lucrative service. This was the Mozart of 1788 and 1789.

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We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied ariettas for piano are praised especially; but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years, and we find in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." And this reference is undoubtedly to the "Jupiter," the one in C major.

The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print: "Symphonie von Wranitsky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it must be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

The two symphonies played at Leipsic were not then published. The two that preceded the great three were composed in 1783 and 1786. The latter of the two (in D major) was performed at Prague with extraordinary success.

***

The symphony in E-flat induced A. Apel to attempt a translation of the music into poetry which should express the character of each movement. It excited the fantastical E. T. A. Hoffmann to an extraordinary rhapsody: "Love and melancholy are breathed forth in purest spirit tones; we feel ourselves drawn with inexpressible longing toward the forms which beckon us to join them in their flight through the clouds to another sphere. The night blots out the last purple rays of day, and we extend our arms to the beings who summon us as they move with the spheres in the eternal circles of the solemn dance." So exclaimed Johannes Kreisler in the "Phantasiestücke in Callots Manier."

The symphony is scored for one flute, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The autograph score is in the Royal Library in Berlin.

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Mr. Spooner is a delightful and rare tenor, and charmed the audience with his artistic program.—*Washington Herald.*

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The minuetto appears in the ballet music introduced in performances of "Le Nozze di Figaro" at Paris.

***

The first movement begins with a short and slow introduction, Adagio, E-flat major, 4-4, which opens with harmonies for full orchestra. The movement grows sombre, as 'cellos and double-basses repeat a rhythm on an organ point beneath sustained chords (wind instruments and drums) against scale passages for violins and arpeggios for flute. The brass and the drums sound a note of preparation; the basses are in upheaval, and there is a softer phrase for violins and wood-wind. The main body of the movement, Allegro, E-flat major, 3-4, begins at once with the first theme, a graceful, simple melody, sung by the first violins. The theme is repeated by the basses, and there is a counter-figure for the violins. The first subsidiary theme enters forte in the full orchestra. Another subsidiary is developed. There is a transition to B-flat major. There is a dainty figure for violins answered by a call from wood-wind instruments. The real second theme is a melody in thirds. The first part of the movement ends on the dominant, and is at once repeated. The free fantasia is short and is practically a free interlude. The third part of the movement is a repetition of the first, with the second theme and its subsidiary in the tonic. There is no coda.

The second movement is an Andante, A-flat major, 2-4. The first theme, given out by the strings, is repeated. Figures from this theme are treated contrapuntally, after which the theme is again repeated. This second section is marked with the double dotted bar, to be repeated. The second theme, F minor, is of a graver character, and it is briefly developed. There is working out with the aid of figures from the first theme. There is a conclusion theme (wood-wind) in the tonic. This theme is developed, and leads to the re-entrance of the first theme. The second part is almost a counterpart of the first, but there is richer orchestration, more varied modulation, and there are new counter-figures. There is a short coda.

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The Menuetto, E-flat major, 3-4, is known to household pianists through the arrangement of it by Jules Schulhoff. The form is regular. The Trio is in the tonic.

The Finale, Allegro, E-flat major, 2-4, is a rondo on several themes. The working-out is elaborate.

Symphony No. 1, in C major, Op. 21. Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven had composed two works for orchestra before the completion and performance of his first season,—the Concerto for pianoforte and orchestra, Op. 15 (1796); the Concerto for pianoforte and orchestra, Op. 19 (1794–95). It is probable that Beethoven meditated a symphony in C minor. There are sketches for the first movement. Nottebohm, studying them, came to the conclusion that Beethoven worked on this symphony in 1794 or early in 1795. He then abandoned it and composed the one in C major. Whether he used material designed for the abandoned one in C minor, or invented fresh material, this is certain: that the concert at which the Symphony in C major was played for the first time was announced in the *Wiener Zeitung*, March 26, 1800. It should be observed, however, that one of the phrases in the sketches for the earlier symphony bears a close resemblance to the opening phrase of the allegro molto in the Finale of the one in C major.

It is thought that Beethoven composed a few symphonies in Bonn, and one of these supposed symphonies was found and played in Germany last season.

The first performance was at a concert given by Beethoven at the

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National Court Theatre, "next the Burg," Vienna, of April 2, 1800. The programme was a formidable one:—

1. Grand symphony by the late Chapelmaster Mozart.
2. Aria from Haydn's "Creation," sung by Miss Saal.*
3. A grand concerto for pianoforte, played and composed by Beethoven.
4. A septet for four strings and three wind instruments, composed by Beethoven and dedicated to her Majesty the Empress, and played by Messrs. Schuppanzigh, Schreiber, Schindlecker, Bär, Nickel, Matauschek, and Dietzel.
5. A duet from Haydn's "Creation," sung by Mr. and Miss Saal.
6. Improvisation by Beethoven on Hadyn's "Emperor's Hymn."
7. A new grand symphony for full orchestra by Beethoven.

The concert began at 6.30 P.M. The prices of admission were not raised. It was the first concert given in Vienna by Beethoven for his own benefit. A correspondent of the *Allgemeine Musikalische Zeitung* (October 15, 1800) gave curious information concerning the performance. It is not known which concerto Beethoven played; but the correspondent said it contained many beauties, "especially in the first two movements." The septet, he added, was written "with much taste and sentiment." Beethoven improvised in masterly fashion. "At the end a symphony composed by him was performed. It contains much art, and the ideas are abundant and original, but the wind instruments are used far too much; so that the music is more for a band of wind instruments than an orchestra." The performance suffered on account of the conductor, Paul Wranitzky.† The orchestra men disliked him, and took no pains under his direction. Furthermore, they thought Beethoven's music too difficult. "In accompaniment they did not take the trouble to pay attention to the solo player; and there was not a trace of delicacy or of yielding to his emotional desires. In the second movement of the symphony they took the matter so easily that there was no spirit, in spite of the conductor, especially in the performance of the wind instruments. . . . What marked effect, then, can even the most excellent compositions make? The septet gained quickly such popularity that it nettled the composer, who frequently said in after years that he could not endure the work. The symphony soon became known throughout Germany. The parts were published in 1801, and dedicated to Baron von Swieten. The score appeared in 1820, and, published by Simrock, was thus entitled: "Ire Grande Simphonie in Ut majeur (C dur) de Louis van Beethoven. Oeuvre

*Miss Saal was the daughter of a bass, Ignaz Saal, a Bavarian, who was a favorite operatic singer at Vienna. She was the first to sing the soprano parts in Haydn's "Creation" and "Seasons." In 1801 she was engaged as a member of the National Opera Company, with a salary of fifteen hundred florins. She married in 1805, and left the stage. The picture of her made early in the nineteenth century is said to be unflattering to the verge of caricature.

†Paul Wranitzky (or Wraniczky), violinist, composer, conductor, was born at Neureisch, in Moravia, in 1756; and he died September 28, 1808, as conductor of the German Opera and Court Theatre at Vienna. He was a fertile composer of operas, symphonies, chamber music.

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XXI. Partition. Prix 9 francs. Bonn et Cologne chez N. Simrock. 1953." Beethoven offered to the publisher Hofmeister the Septet, Op. 30, the Pianoforte Concerto, Op. 191, the Pianoforte Sonata, Op. 22, and the symphony for seventy ducats, about $140, and he offered the symphony alone for about $50. He wrote to the publisher: "You will perhaps be astonished that I make no difference between a sonata, a septet, and a symphony, but I make none, because I think a symphony will not sell so well as a sonata, although it should surely be worth more."

This symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

***

Berlioz wrote concerning it as follows: "This work is wholly different in form, melodic style, harmonic sobriety, and instrumentation from the compositions of Beethoven that follow it. When the composer wrote it, he was evidently under the sway of Mozartian ideas. These he sometimes enlarged, but he has imitated them ingeniously everywhere. Especially in the first two movements do we find springing up occasionally certain rhythms used by the composer of 'Don Giovanni'; but these occasions are rare and far less striking. The first allegro has for a theme a phrase of six measures, which is not distinguished in itself but becomes interesting through the artistic treatment. An episodic melody follows, but it has little distinction of style. By means of a half-cadence, repeated three or four times, we come to a figure in imitation for wind-instruments; and we are the more surprised to find it here, because it had been so often employed in several overtures to French operas. The andante contains an accompaniment of drums, *piano*, which appears to-day rather ordinary, yet we recognize in it a hint at striking effects produced later by Beethoven with the aid of this instrument, which is seldom or badly employed as a rule by his predecessors. This movement is full of charm; the theme is graceful and lends itself easily to fugued development, by means of which the composer has succeeded in being ingenious and piquant. The scherzo is the first-born of the family of charming badinages or

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scherzi, of which Beethoven invented the form, and determined the pace, which he substituted in nearly all of his instrumental works for the minuet of Mozart and Haydn with a pace doubly less rapid and with a wholly different character. This scherzo is of exquisite freshness, lightness, and grace. It is the one truly original thing in this symphony in which the poetic idea, so great and rich in the majority of his succeeding works, is wholly wanting. It is music admirably made, clear, alert, but slightly accentuated, cold, and sometimes mean and shabby, as in the final rondo, which is musically childish. In a word, this is not Beethoven."

This judgment of Berlioz has been vigorously combated by all fetishists that believe in the plenary inspiration of a great composer. Thus Michel Brenet (1882), usually discriminative, finds that the introduction begins in a highly original manner. Marx took the trouble to refute the statement of Oulibicheff, that the first movement was an imitation of the beginning of Mozart's "Jupiter" Symphony,—a futile task. We find Doctor Professor H. Reimann in 1899 stoutly maintaining the originality of many pages of this symphony. Thus in the introduction the first chord with its resolution is "a genuine innovation by Beethoven." He admits that the chief theme of the allegro con brio with its subsidiary theme and jubilant sequel recalls irresistibly Mozart's "Jupiter"; "but the passage *pp* by the close in G major, in which the basses use the subsidiary theme, and in which the oboe introduces a song, is new and surprising, and the manner in which by a crescendo the closing section of the first chapter is developed is wholly Beethovenish!" He is also lost in admiration at the thought of the development itself. He finds the true Beethoven in more than one page of the andante. The trio of the scherzo is an example of Beethoven's "tone-painting." The introduction of the finale is "wholly original, although one may often find echoes of Haydn and Mozart in what follows."

Colombani combats the idea that the Symphony in C major is a weak imitation of symphonies by Haydn and Mozart or a happy blending of the styles of the two composers. "This is equivalent to the useless statement of a fact that every one knows, viz.: Beethoven is their immediate successor in the history of the symphony. . . . The general structure of the first symphony of Beethoven is regular and nothing more. It does not recall the type of Haydn or of Mozart any more than that of other symphonic composers who preceded them or of the composers of instrumental music who were the origin of the symphonists. Except in the Minuet, the nature of the melodic ideas has nothing in common with Haydn, and very little with Mozart. From the chord of the dominant seventh with which the Introduction

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begins to a few measures which precede the Finale, there are numerous innovations of detail introduced by Beethoven, if he be compared not only with Haydn but also with Mozart. And so one may lay much stress on these innovations—which would be a mistake—and arrive at the conclusion that the first symphony is a production of Beethoven's genius, independent of preceding works; or, one may wish to preserve the connection and relationship, and in this case it is not necessary to confine one's self to Haydn and Mozart, but there should be a going back to the Italian instrumental music of the second half of the seventeenth century, to Corelli's 'Concerti grossi' and Sammartini's symphonies. Thus one can arrive at an exact judgment by saying that the first symphony is a natural derivation from the works of those who first formed the models of instrumental music; that the first symphony composed by Beethoven seems to be a *résumé* of the past rather than an original production of his genius."

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I. Introduction: Adagio molto, C major, 4-4. Allegro con brio, C major, 4-4. The adagio begins in an unexpected fashion with the chord of the dominant seventh in F major, attacked strongly and followed by the chord of F major. The second measure is in the key of C major, but the third modulates directly to G major. The tonality of the movement is at last established, and the introduction soon leads to the main body of the movement.

II. Andante cantabile con moto, F major, 3-8. The first theme, played by the second violins, is used for canonic imitation. A second theme is played by the strings, as in response to the first.

III. Menuetto: Allegro molto e vivace, C major, 3-4. Oulibicheff says that Beethoven, in order to reveal himself, waited for the minuet. "The rhythmic movement is changed into that of a scherzo after the manner instituted by the composer in his first sonatas." It begins with a scale in G, and the rhythm is like unto that of the scherzo of the Seventh Symphony. A second phrase, which modulates into B-flat minor, follows immediately, and soon brings the repetition of the first theme, this time for full orchestra. The trio was certainly original at the period. Wind instruments give repeatedly the chord of C major. Violins reply with a rapid figure. This dialogue lasts for several measures; it is repeated; then there is a new dialogue between the same groups, but in the tonality of the dominant.

IV. Finale: there is a very short introduction, adagio, C major, 2-4. The first theme of the following allegro molto e vivace, C major, 2-4, is reproduced almost exactly from the sketch of 1795 that has already been mentioned.

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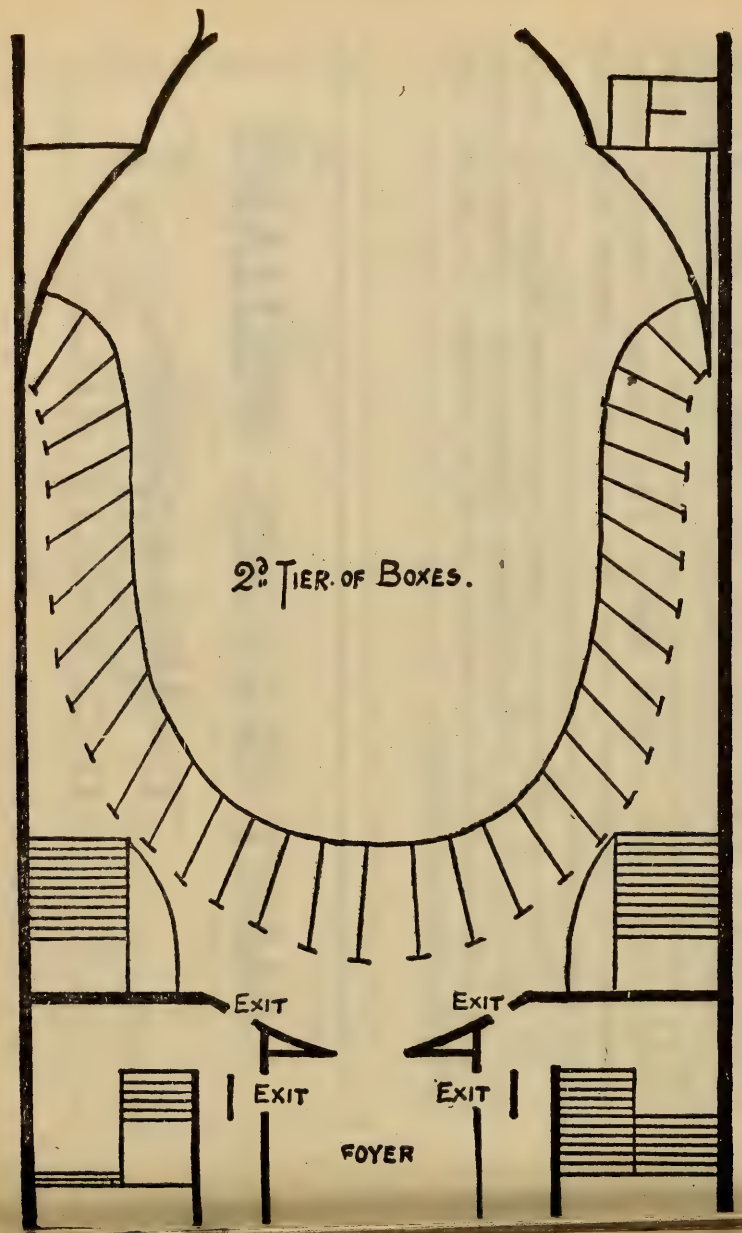
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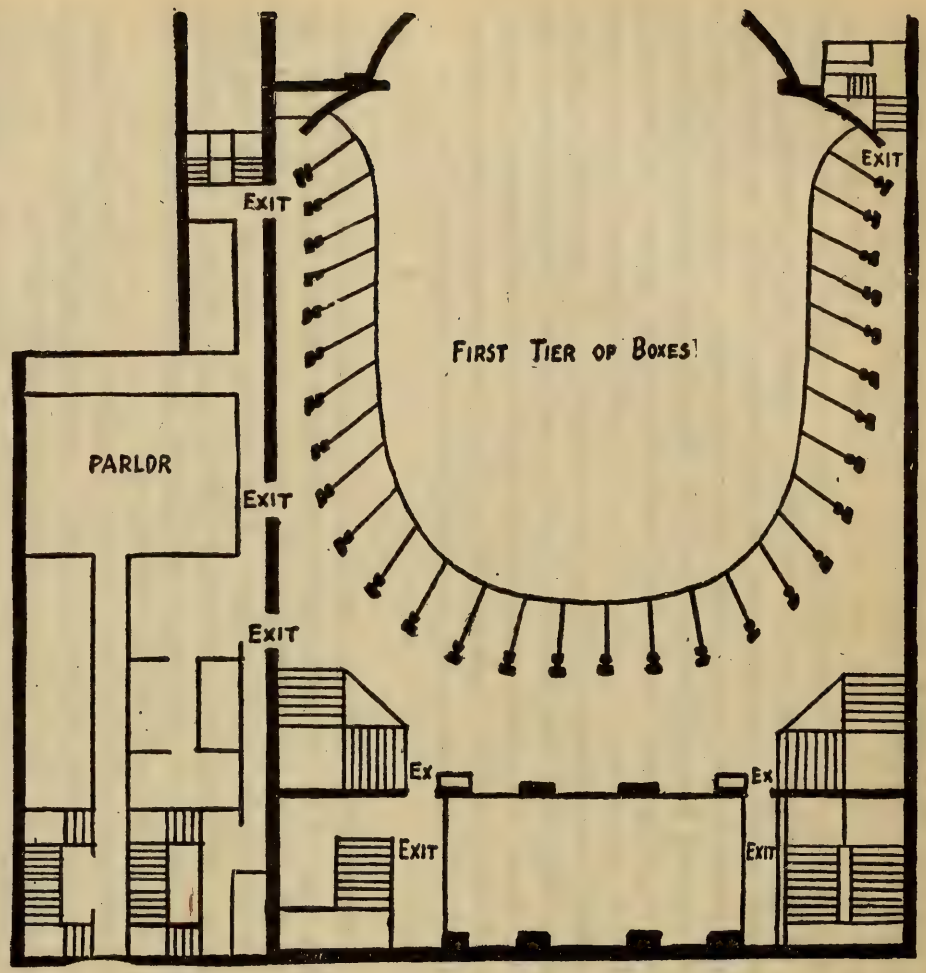
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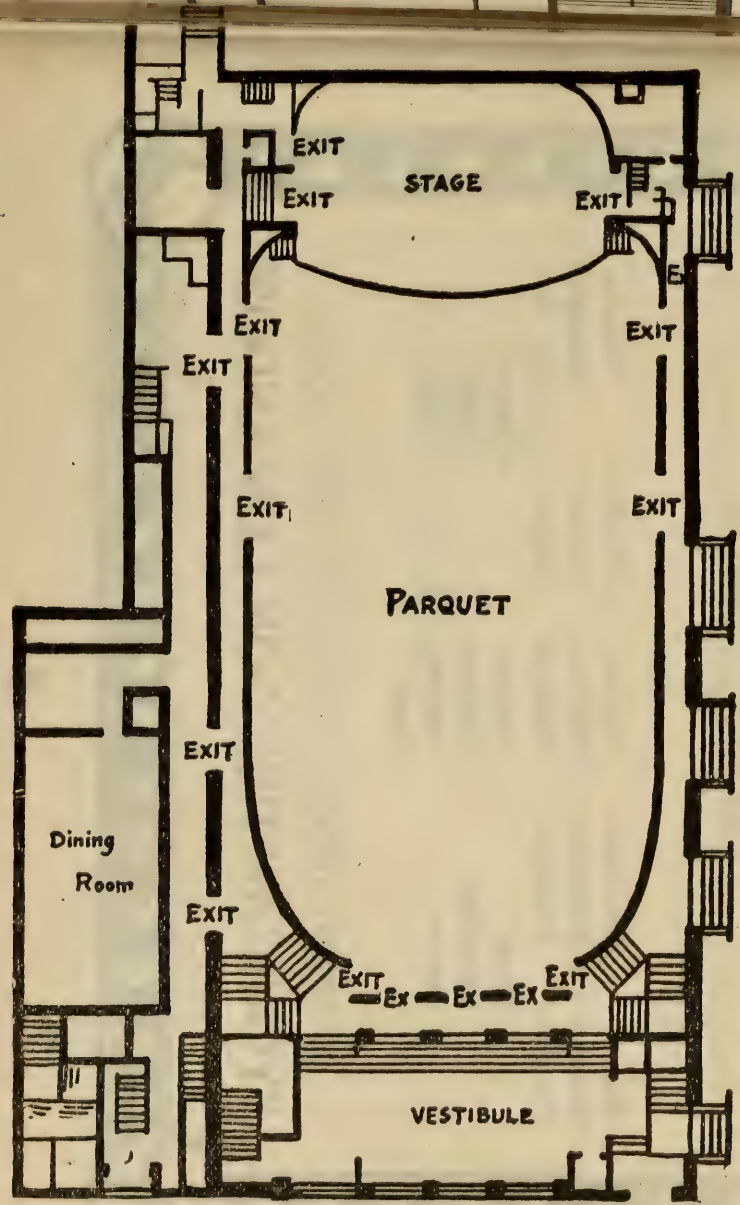
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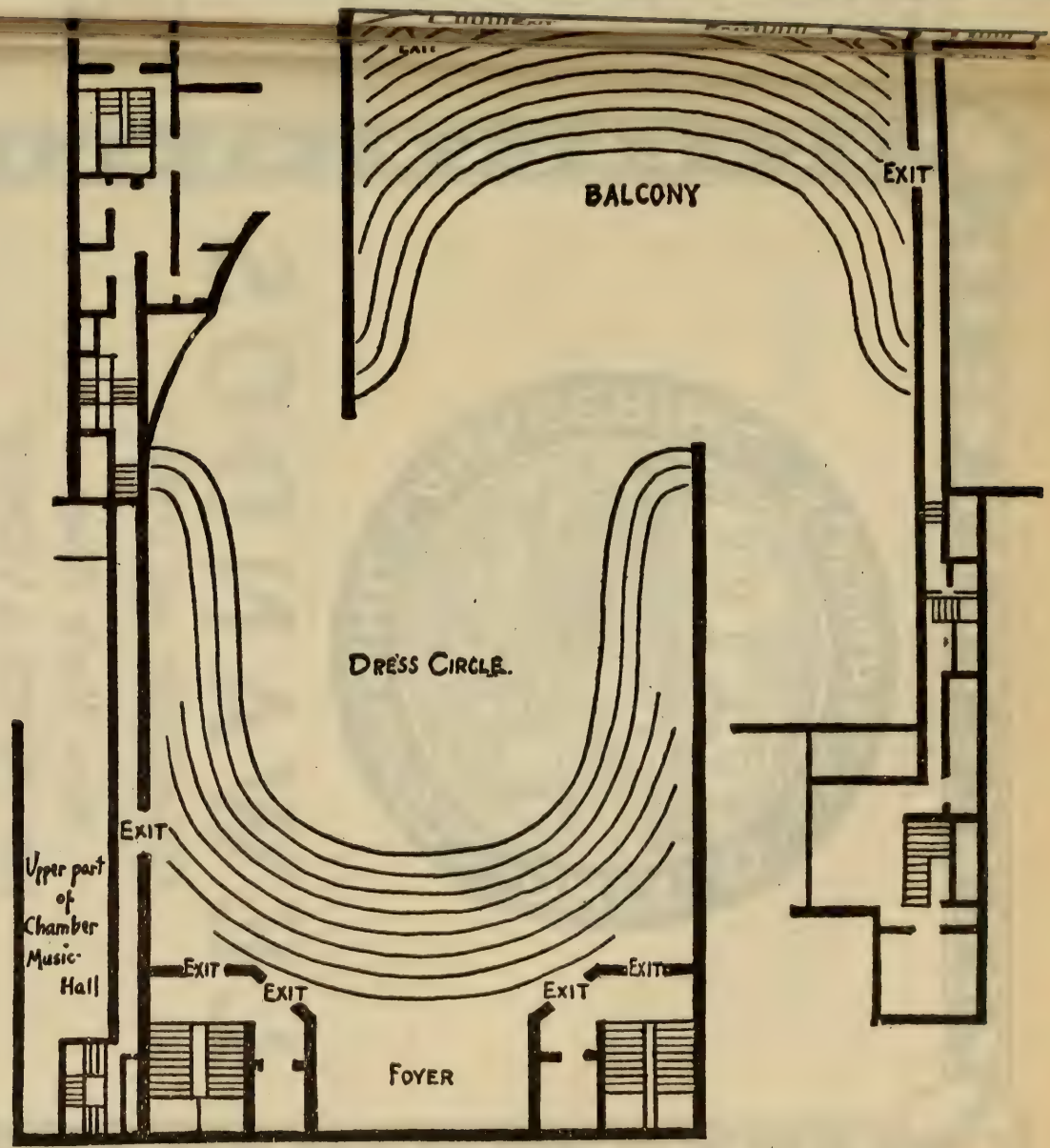
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Symphony in D minor, for Orchestra . . . . . César Franck

(Born at Liége, Belgium, on December 10, 1822; died at Paris on November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899, and it was also played at its concerts on December 23 of that year, February 11 and April 22, 1905, January 29, 1910, and November 25, 1911. It was played also at the benefit concert to Mr. Wilhelm Gericke, April 24, 1906.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, one bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his Life of Franck † gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That, a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the cor anglais in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the cor anglais. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust' escorted by a train of adulators, male and female, fulminated a kind of

* Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

† Translated by Mrs. Newmarch.

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papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well, just as I thought it would!'"

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert:—

I. Lento, D minor, 4-4. There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first theme of the movement ('cellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Apthorp remarks in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the '*Muss es sein?*' (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow passage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, molto cantabile, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a return of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

II. Allegretto, B-flat minor, 3-4. The movement begins with pizzi-

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cato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, dolce cantabile, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but pianissimo, is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

III. Finale: Allegro non troppo, 2-2. After a few energetic introductory measures the chief theme appears, dolce cantabile, in 'cellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in 'cellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the Finale. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the Finale.

***

Vincent d'Indy in his Life of Franck, which has been published by John Lane in an English translation by Mrs. Rosa Newmarch, says little about the structure of this symphony, although he devotes a chapter to Franck's string quartet.

Speaking of Franck's sonata for violin and piano, he calls attention to the fact that the first of its organic germs is used as the theme of the four movements of the work. "From this moment cyclical form, the basis of modern symphonic art, was created and consecrated." He then adds:—

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"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: after having long described Franck as an empiricist and an improvisor—which is radically wrong—his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second-half of the nineteenth century who could—and did—think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'?

"It freqently happens in the history of art that a breath passing through the creative spirits of the day incites them, without any previous mutual understanding, to create works which are identical in form, if not in significance. It is easy to find examples of this kind of artistic telepathy between painters and writers, but the most striking instances are furnished by the musical art.

"Without going back upon the period we are now considering, the years between 1884 and 1889 are remarkable for a curious return to pure symphonic form. Apart from the younger composers, and one or two unimportant representatives of the old school, three composers who had already made their mark—Lalo, Saint-Saëns, and Franck—produced true symphonies at this time, but widely different as regards external aspect and ideas.

"Lalo's Symphony in G minor,* which is on very classical lines, is remarkable for the fascination of its themes, and still more for charm and elegance of rhythm and harmony, distinctive qualities of the imaginative composer of 'Le Roi d'Ys.'

"The C minor Symphony of Saint-Saëns,† displaying undoubted

* Lalo's Symphony in G minor was performed for the first time, February 13, 1887, at Paris. The introduction to the first allegro, passages in the scherzo, and the theme of the slow movement were taken by Lalo from his opera "Fiesque," composed in 1867–68.—P. H.

† Saint-Saëns wrote his symphony in C minor for the London Philharmonic Society. The symphony was first performed at a concert of the society in London, May 19, 1886, when the composer conducted. It has been performed at concerts of the Boston Symphony Orchestra in Boston, February 16, 1901, and March 29, 1902, and it was performed in Boston at a concert given by the Boston Symphony Orchestra and Saint-Saëns, November 26, 1906, when Dr. Muck conducted it.—P. H.

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talent, seems like a challenge to the traditional laws of tonal structure; and although the composer sustains the combat with cleverness and eloquence, and in spite of the indisputable interest of the work—founded, like many others by this composer, upon a prose theme,* the *Dies Irae*—yet the final impression is that of doubt and sadness.

"Franck's Symphony, on the contrary, is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.'

"This symphony was really *bound to come* as the crown of the artistic work latent during the six years to which I have been alluding." †

"La Tragédie de Salomé" for Orchestra, after a Poem by Robert d'Humières, Op. 50 . . . . . Florent Schmitt

(Born at Blâmont (Meurthe-et-Moselle), France, September 28, 1870; now living in Paris.)

"La Tragédie de Salomé," a mute drama in two acts and seven scenes by Robert d'Humières, with music by Florent Schmitt, was performed for the first time at the Théâtre des Arts, Paris, November 9, 1907. There were also first performances of a one-act comedy, "Sensationnel Article," by G. Casella and André de Fouquières, and

* Mrs. Newmarch's translation is here not clear. D'Indy wrote: "Sur le thème de la prose: *Dies Irae*,"—on the theme of the prose, *Dies Irae*. Prose here means a piece of rhythmical or rhymed accentual verse, sung or said between the epistle and gospel at certain masses. It is also called a sequence. "Victimae Paschali," "Veni, Sancte Spiritus," "Lauda Sion," "Dies Irae," are examples, but neither Le Brun nor Benedict XIV. recognized the "Stabat Mater" as a prose.—P. H.

† We must in justice deal with the erroneous view of certain misinformed critics who have tried to pass off Franck's Symphony as an offshoot (they do not say imitation, because the difference between the two works is so obvious) of Saint-Saëns's work in C minor. The question can be settled by bare facts. It is true that the Symphony with organ, by Saint-Saëns, was given for the first time in England in 1885 (*sic*), but it was not known or played in France until two (*sic*) years later (January 9, 1887, at the Conservatory); now at this time Franck's Symphony was completely finished.—V. d'I.

Mr. d'Indy is mistaken in the date of the performance in London; but his argument holds good.—P. H.

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a comedy in two acts, "Le Dernier Troubadour," by Maurice Soulié and Jean Thorel.

The cast of "La Tragédie de Salomé" was as follows: Hérode. M. Gorde; Jean-Baptiste, M. Lou Van Tel; Salomé, Mme. (*sic*) Loie Fuller; Hérodias, Mlle. J. Zorelli. Miss Fuller danced the dance of pearls, the dance of the peacock, the dance of serpents, the dance of steel, the dance of silver, and the dance of fear. "All the other persons in the drama," wrote M. Edmond Stoullig, "dwelt immovable in looking at Loie Fuller. What could they have done better? There was nothing to do except to admire with open mouth." The amiable Jules Clarétie wrote for *Le Temps* (November 5, 1907) a highly eulogistic article about a rehearsal of this performance, which may be found in Loie Fuller's volume of Memoirs published in French some years ago and in an English translation of this year (pp. 281–288). There is a picture of Miss Fuller in the Dance of Fear. Miss Fuller before this had mimed Salomé in a pantomime by Armand Silvestre and Charles Henry Meltzer, with music by Gabriel Pierné, at the Comédie Parisienne, Paris, in March, 1895.

The orchestra at this theatre was a small one, too small for the composer to realize his intentions. He afterwards put together several episodes to form a suite in two parts for concert use. The original score was to the present one as a sketch to a picture. The suite was first performed at a Concert Colonne in Paris, January 8, 1911, when Mr. Pierné conducted. There was a later performance at a Lamoureux concert, October 20, 1912.

"La Tragédie de Salomé," with Schmitt's music, was performed by the Russian Ballet at the Châtelet, Paris, in April, 1912. Mme. Natacha Trouhanowa mimed Salomé, and the composer conducted. The orchestra was the Lamoureux.

There was a performance of the ballet by the Russian Company with Schmitt's music at Drury Lane, London, June 30, 1913, when the part of Salomé was danced by Mme. Karsavina.

***

The score is dedicated to Igor Strawinski, the composer. These instruments are required: piccolo, two flutes, two oboes, English horn,

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***

The Tragedy of Salome.

by Robert d'Humières.

I.

Prelude.

A terrace of Herod's Palace, overlooking the Dead Sea. The mountains of Moab shut in the horizon, rose-colored and russet-hued, dominated by the bulk of Mount Nebo, on which Moses, at the threshold of the Promised Land, saluted Canaan before dying. The sun is sinking. John slowly walks across the terrace and disappears.

Dance of Pearls.

Torches light the stage. Cloths and jewels which overflow from a precious coffer sparkle under the glare of the flambeaux. Herodias, deep in thought, plunges her hands into the mass, raises on high the necklaces and the veils spangled with gold. Salome, as one fascinated, appears, bends over the chest, adorns herself, and with a childish joy outlines her first dance.

II.

The Enchantments on the Sea.

Salome has disappeared. Herod, enwrapped by the darkness, is lost in thoughts of lust and fear, while the watchful Herodias spies him.

Then on the cursed sea mysterious lights flicker and seem to arise from the depths. The buildings of the engulfed Five Cities are dimly revealed beneath the waves. One would say that old crimes recognize Salome and call to her in brotherly fashion. It is like unto a projection on a magic looking-glass of the drama that is playing in the brains of the couple seated there and silent in the night. The music comments on the demoniacal phantasmagoria.

Snatches of ancient orgiac ditties, choked by the rain of bitumen and ashes on the terraces of Sodom and Gomorrah, are vaguely breathed. Dance measures, the shivering of stifled cymbals, the clapping of hands, sighs, mad laughter that spreads and dies away.

Then a voice arises from the abyss.

Herod is overcome. He hearkens. Mists now come up from the sea, enlaced figures assume a shape and mount from the depths, a living cloud from which, as brought forth by the dim dream and the ancient sin, Salome suddenly springs up, irresistible.

Far off the thunder rolls. Salome begins to dance. Herod starts to his feet.

Dance of the Lightnings.

Total darkness covers the stage, and the rest of the drama is seen imperfectly by flashes of lightning. There is the lascivious dance, Herod's pursuit, the amorous flight, Salome seized, her veils plucked off by the Tetrarch's hand. For a moment she is nude, but John suddenly appears, steps forward, and covers her with the anchorite's cloak. The furious gesture of Herod is quickly interpreted by Herodias. Her signal delivers John over to the executioner, who leads him away, and soon reappears, holding John's head on a brazen charger.

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The triumphant Salome takes the trophy and outlines a step, laden with her funereal burden. Then, as one feeling sudden uneasiness, as if the voice of the beheaded had whispered in her ear, she runs all at once to the edge of the terrace, and hurls the charger over the battlement into the sea. And the sea turns to the color of blood, and Salome falls in a swoon, while mad terror sweeps away Herod, Herodias, and the executioners in frantic flight.

Salome comes to herself. The head of John appears, stares at her, then disappears. Salome quakes and turns away, in anguish. The head again gazes at her from another part of the stage. Salome wishes to steal away. And the heads, arising, are now everywhere.

Salome, terrified, turns about to escape the bloody vision.

DANCE OF FEAR.

As she dances, the storm breaks. A furious wind envelops her. Sulphurous clouds roll about the precipice; the tempest rocks the sea. Pillars of sand rush in the desert places. The tall cypresses writhe tragically, and break in pieces with a crash. The bolt falls, and shatters the stones of the citadel. Mount Nebo vomits flame. The chain of Moab is on fire. All things burst on the dancer, who is swept about by an infernal frenzy.

***

The parents of Florent Schmitt, although he was born in Lorraine, are Alsatians. Mr. Calvocoressi,* noting this fact, thinks that Schmitt's Alsatian descent "may help to account for his classical turn of mind—especially as by a curious misappropriation (originating in the fact that the great classics from the eighteenth century to the decadence of classicism inclusively, were German), what we commonly call classicism in music is in truth a result of specially German idiosyncrasies. His French blood and French culture have prevented him from having his originality impaired by scholasticism." The elder Schmitt was a musician, who took a special interest in church music and was violently opposed to Wagner. The son studied music at an early age. When he was seventeen, he resolved to devote himself to music. He took pianoforte lessons at Nancy of Henri Hess, and worked at harmony with Gustave Sandré. In October, 1889, he entered the harmony class directed by Théodore Dubois at the Paris Conservatory. He took a second *accessit* at the end of the year. Albert Lavignac replaced Dubois the next year, and Schmitt took a second prize. Counterpoint, fugue, and composition were studied under Massenet, and in 1896–97 with Gabriel Fauré, Massenet's successor. Schmitt did military service, but in 1897 took the first second *grand prix* with his cantata "Frédégonde," and in 1900 was awarded the first *grand prix de Rome* for his cantata "Sémiramis," text by Eugène and Édouard Adenis. "Sémiramis" was performed at a Colonne concert, Paris, December 9, 1900 (singers, Miss Hatto and Messrs. Laffitte and Ballard). From Rome he sent to Paris the first movement of his pianoforte quintet and some

*The article from which I quote here and later was published in the *New Music Review* (New York) of July, 1912.—P. H.

MARGARET CALHOUN

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songs the first year. In the second he sent a symphonic poem suggested by the Ramayana, "Combat des Raksasas et délivrance de Sîta." The manuscript was lost in the flood at Paris, January, 1910. The third year he sent a symphonic étude, "Le Palais hanté," based on Poe's poem. Five "Feuillets de Voyage" orchestrated, "Musiques de plein-air," and "Psaume XLVI." were sent the fourth year.

And then Schmitt travelled in Germany and Austria, and visited North Africa and Turkey. Returning to Paris, he composed much. Some of his compositions written at Rome were performed at the Conservatory in December, 1906. His Psalm was among them, and it was performed by the Société Musicale Indépendante on June 9, 1910. At Lamoureux concerts these works were played: "Le Palais hanté," January 8, 1905; "Musiques de plein-air" ("Danse désuète" and "Procession dans la Montagne"), December 16, 1906; "Musique sur l'eau" and "Tristesse au jardin," two poems for singer and orchestra, February 27, 1910 (Mme. Jeanne Lacoste, singer). The Quintet for pianoforte and strings was performed in April, 1909, at the Cercle Musical, and a few days afterwards at the Société Nationale de Musique by Maurice Dumesnil, pianist, and the Firmin Touche Quartet.

It is said that Schmitt has been influenced largely by Chabrier and Debussy, but he is ranked among the neo-classics. He is neither a "Franckist" nor an impressionist. To quote Mr. Calvocoressi again: "He stands apart and baffles all attempts at classification. He is as capable of construing, of dealing with broad and complex forms, abstract emotions and 'pure' music as any of the 'intellectualists'; as richly endowed with fancy, receptiveness and capacity of creating delicate and refined modes of expressing himself as any impressionist. . . . His

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music, however, has attracted comparatively little attention, and certainly less criticism (laudatory or destructive) than that of his principal rivals of the French school; perhaps for the simple reason of its being practically impossible to include in the wholesale detractions or panegyrics lavished by partisans of either extreme 'school.' For, if the composer is decidedly modern in spirit and in methods, he avoids all mannerisms of form as well as of idiom and diction. The chief idiosyncrasy of his music is its variety and adaptability, according to moods or to subjects. Some of his shorter and picturesque works, like the delightful 'Lucioles' for piano, are remarkable specimens of musical impressionism pure and simple; the Symphonic Study on Edgar Poe's 'Haunted Palace' or the music to 'La Tragédie de Salomé' show a luxuriance of vivid colors and imagery, a direct method of treatment that reminds one of Russian Masters like Balakireff, or Glasounoff in his first manner; certain minor compositions, like the 'Reflets d'Allemagne,' or the 'Rapsodies' (piano duets), reveal a vein downright germanic, but tempered by a lurking whimsical fantasy akin to that of a Chabrier; in greater works, like the 'XLVI Psalm,' or the magnificent pianoforte Quintet, the directness of purpose and of style, the profundity and sober earnestness challenge comparison but with the classical masterpieces.

"Even more noteworthy than the variety of qualities that M. Schmitt has in common with other progressive French musicians is the fact that he reveals himself as deeply imbued with classical tendencies: not of the reactionary, imitative sort to which we owe so much counterfeit classicism, but of the sort resulting from the natural affinities of an artist who has much to say and says it in the most appro-

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priate way. His music remains free from the abstract intellectuality and formalism that are so dangerous to all arts, and reveals a temperament loving sounds and rhythms for their own intrinsic beauty. It possesses that inwardness, that effusive lyricism through which it at times differs from the music of the 'impressionist' school, whose members strive to be as little subjective as possible, not to thrust their individuality forward in their music—in other words, as an English critic, Mr. Edwin Evans (Jr.), has very aptly put it, to suggest rather than to explain, or even to state. He does not scruple to use, at times, the simplest, and so to speak, the most massive dynamic effects. He shuns neither grandiloquence, nor insistence, nor any of the plain, if effective, means of classical art, never to be met with in the works of a Debussy or of a Ravel. But with him they are never mere rhetorical expedients, and nowise resemble the stereotyped airs and graces of the post-classicists. In fact, that straightforward idiom, that epic diction, being natural to M. Schmitt in some of his moods, appear in his music alive and original, whereas elsewhere they are obviously borrowed from musical chrestomathies. This affords a demonstration of what true creative power may do even with the simpler forms; but it should not be overlooked that the date of all M. Schmitt's works remains unmistakable, and that none of them could have been written at another period; even where the proportions and methods are classical, the spirit is entirely modern. . . . It must be added that M. Schmitt, whose output is tolerably great, has not written first-class music only, but much that is indifferent, especially among his early works; and this fact may have misled some people. He appears at his best in his Quintet (an absolute masterpiece), in his orchestral and choral works, and in some of his piano pieces, like the 'Musiques Intimes,' the 'Nuits Romaines' (including the 'Lucioles' already mentioned), and the Rapsodies. His solo songs, although at times good—like the 'Poèmes des lacs' with orchestral accompaniment—are not strikingly good; but the songs for four voices (Op. 39) are beautiful and characteristic. This inequality of his output (which, moreover, is no longer noticeable in the works of his maturity) should not be deemed surprising. Except a few hypercritical musicians of to-day, all artists have produced imperfect and even worthless works—often simultaneously with their most admirable."

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Caprice on Spanish Themes, Op. 34.

Nicolas Andrejevitch Rimsky-Korsakoff.

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at St. Petersburg, June 21, 1908.)

Rimsky-Korsakoff's "Capriccio Espagnol" was performed for the first time in St. Petersburg at a Russian Symphony Concert, October 31,† 1887. The composer conducted.

The caprice was performed at one of Anton Seidl's Popular Orchestral Concerts at Brighton Beach, New York, by the Metropolitan Orchestra in 1891, at one of the concerts that were given from June 27 to September 7.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Dr. Muck conductor, February 15, 1908.

The Caprice is dedicated to the artists of the orchestra of the Imperial Russian Opera House of St. Petersburg. The names, beginning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The Caprice is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side-drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and strings.

The movements, according to the direction of the composer, are to be played without intervening pauses.

I. Alborada. Vivo e strepitoso, A major, 2-4. *Alborado*, derived from the Spanish word, *albor*, whiteness, dawn (Latin, *albor*, whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade*, which is applied also to festival music at daybreak in honor of an army officer.

* This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music lexicons give May 21.

† This date, given on the title-page of the score, is probably according to the Russian calendar. The date in our calendar would be November 12, 1887.

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N.Y. Times, December 17, 1902
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Boston Globe, March 17, 1903
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II. Variations. Andante con moto, F major, 3-8. The horns give out the theme with a rocking accompaniment for strings. Before this theme is ended, the strings have the first variation. The second variation, poco meno mosso, is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, tempo primo, E major, organ-point on B, is for wood-wind, two horns, and two 'cellos, accompanied by sixteenth notes for clarinet and violins. The fifth, F major, is for full orchestra. A cadenza for solo flute brings the end.

III. Alborada. Vivo e strepitoso, B-flat major, 2-4. This movement is a repetition of the first, transposed to B-flat major and with different instrumentation. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin, and the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. Allegretto, D minor, 6-8. The dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm in gypsy fashion for horns and trumpets. The drum-roll continues, now *ppp*, and the second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettle-drum roll. The fourth, also free, is for clarinet over a roll of cymbals. The oboe gives a short version of the theme, The fifth cadenza is for harp with triangle. The gypsy song begins after a harp glissando. It is attacked savagely by the violins, and is punctuated by trombone and tuba chords and with cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure of accompaniment. The

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two themes are alternated, and there is a side theme for solo 'cello. Then the strings, *quasi guitara*, hint at the fandango rhythm of the last movement, and accompany the gypsy song, now blown staccato by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings alternating with harmonics *pizz.* The pace grows more and more furious, animato, and leads into the Finale.

V. Fandango of the Asturias. A major, 3-4.

The origin of the word "fandango" is obscure. The larger Spanish dictionaries question the derivation from the Latin "fidicinare," to play upon the lyre or any other stringed instrument. Some admit a Negro origin. In England of the eighteenth century a ball was commonly called a fandango. Mrs. Grove says that the Spanish word means "go and dance," but she does not give any authority for her statement. The dance is a very old one; it was possibly known in ancient Rome. Desrat looked upon it as a survival of Moorish dances, a remembrance of the voluptuous dances of antiquity. "The fandango of the theatre differs from that of the city and the parlor: grace disappears to make room for gestures that are more or less decent, not to say free, stamped with a triviality that is often shameless." Let us quote from Vuillier: "'Like an electric shock, the notes of the Fandango animate all hearts,' says another writer. 'Men and women, young and old, acknowledge the power of this air over the ears and soul of every Spaniard. The young men spring to their places, rattling castanets, or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exactest time with tapping heels. Partners tease and entreat and pursue each other by turns. Suddenly the music stops, and each dancer shows his skill by remaining absolutely motionless, bounding again into the full life of the Fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tic-tac of heels (*taconeos*), the crack of fingers and castanets, the supple swaying of the dancers, fill the spectators with ecstasy.' The music whirls along in a rapid triple time. Spangles glitter; the sharp clank of ivory and ebony castanets beats out the cadence of strange, throbbing, deafening notes—assonances unknown to music, but curiously characteristic, effective, and intoxicating. Amidst the rustle of silks, smiles gleam over white teeth, dark eyes sparkle and droop, and flash up again in flame. All is flutter and glitter, grace and animation—quivering,

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sonorous, passionate, seductive. *Olè! Olè!* Faces beam and eyes burn. *Olè, Olè!* The bolero intoxicates, the fandango inflames."

The principality of the Asturias, "the Wales of the peninsula," was the refuge of the aborigines. Neither the Romans nor the Moors conquered it, and it afterward became the cradle of the Gotho-Hispano monarchy. In Richard Ford's time—his famous "Handbook for travellers in Spain" was first published in 1845—the costume of the lower classes was Swiss-like. "The females, when dressed in their best, wear bodices of yellow or green, laced in front and adorned with gold *joyas** and coral necklaces. Dark-colored serges and black mantles or *dengues* are thrown over the head; sometimes pretty handkerchiefs are used, which are tied closely over the front, while the hair hangs down behind in long plaits or trenzas. The Gallician *madreñas*, or French-like wooden shoes, are also replaced by leather ones, and a small sock, edged with red or yellow, is worn over the stockings. The men generally have white felt caps turned up with green, and delight in skittles. Both sexes are kind, civil, and well-mannered, especially the women, who are gentle and attentive to the stranger. Their homes may indeed be humble, and their costume homely; but, far away from cities, the best qualities of the heart have never been corrupted; a tribute which none who, like ourselves, have ridden over these rugged districts, and shared in their unbought courtesies and hospitalities, will ever deny them." But see George Borrow's "Bible in Spain," chapters xxxii.–xxxiv., concerning the dangers in travelling in this region. Borrow was in the Asturias in 1837.

The chief theme of the fandango in this "Spanish Caprice" is announced immediately by the trombones, and a related theme for wood-wind instruments follows. Both themes are repeated by oboes and violins, while flutes and clarinets have figures in accompaniment. There is a variation in dance form for solo violin. The chief theme in a modified version is given to bassoons and 'cellos. The clarinet has a solo with fandango accompaniment, and the dance grows more and more furious, until the chief theme is heard again from the trombones. The fandango suddenly is changed into the Alborada of the first movement, "Coda, vivo." There is a short closing Presto.

* *Joya* is Spanish for a jewel, any precious thing. It also has other meanings. *Joyas* is often used to denote all the clothes and apparel belonging to a woman.—P. H.

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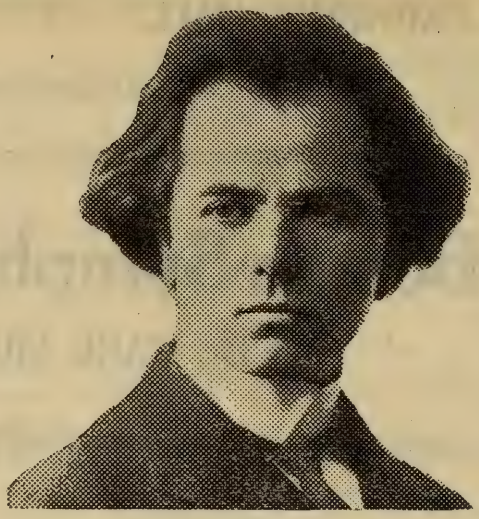

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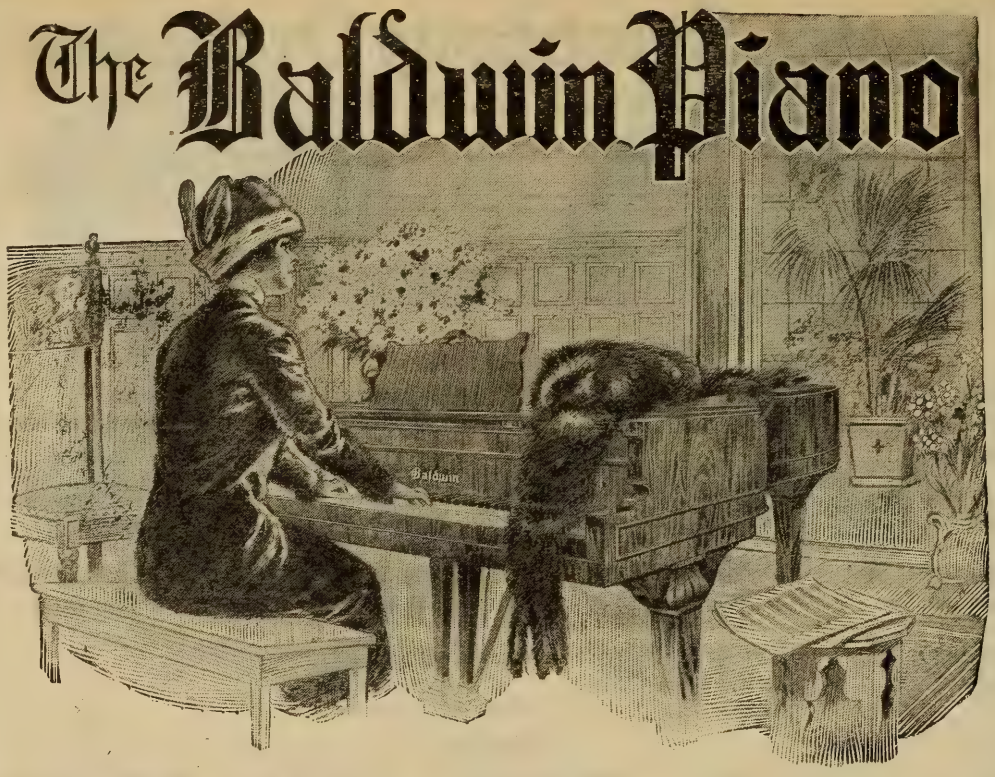

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I. Allegro non troppo.
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IV. Les Entretiens de la Belle et de la Bête (The Conversations of Beauty and the Beast).
V. Le Jardin Féerique (The Fairy Garden).

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SYMPHONY IN E MINOR, OP. 98 . . . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance, and Schumann's Symphony in B-flat was substituted for the concert of November 27. There were further rehearsals, and the work was played for the first time at a concert of the Boston Symphony Orchestra on December 23, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürz Zuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last. Miss Florence May, in her Life of Brahms, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellinger sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Mr. Max Kalbeck, whose Life of Brahms, not yet completed, contains 1,823 pages.

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich Concerts at Cologne, asked that he might produce this new symphony. Brahms answered that first performances and the wholly modern chase after novelties did not interest him. He

GUSTAV MAHLER

A Study of His Personality and Work By PAUL STEFAN

Translated from the German by T. E. CLARK

Pp. viii & 132

PRICE, Cloth, $2.00 Net

The Author does not wish this work to be considered as a biography. And, although leading biographical data are not lacking, the whole spirit of the book is rather one of enthusiastic appreciation and propaganda.

Dr. Stefan's masterly analyses of Mahler's compositions fill a large portion of the book, and will be found most illuminative and interesting. A full list of these compositions, and a bibliography, are contained in the Appendix.

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was vexed because Wüllner had performed a symphony by Bruckner, and he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works, and a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the value of his fourth symphony. He wished to know the opinion of Elisabeth von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If people like Billroth, Hanslick, and you do not like my music, whom will it please?" he said to Kalbeck.

There was a preliminary rehearsal at Meiningen for correction of the parts. Bülow conducted it, and there were present the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and von Bülow in Germany and in the Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January, 17 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of fun at the fact, trumpeted by Brahms's admirers,

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that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241–244.) It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.

This symphony was performed at the Philharmonic concert in Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. To-day [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever." *

***

* Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft." March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.

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In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms, and it is thought that they influenced Brahms in the composition of this symphony. Mr. Kalbeck thinks that the whole symphony pictures the tragedy of human life. He sees in the Andante a waste and ruined field, as the Campagna near Rome. He notes the appearance of a passage from Brahms's song "Auf dem Kirchhofe" with the words "Ich war an manch vergess'nem Grab gewesen." To him the Scherzo is the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck is reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been born at all is superior to every view of the question; and this when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."

***

The symphony was published in 1886. It is scored for two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

"VERBORGENHEIT" (RETIREMENT) . . . . . HUGO WOLF

(Born in Windischgräz in the south of Styria, March 13, 1860; died February 22, 1903, in the Lower Austrian Asylum in Vienna.)

Composed at Perchtoldsdorf, March 13, 1888. Poem by Eduard Mörike (1804–75).

Mässig und sehr innig, E-flat major, 4-4.

Lass, o Welt, o lass mich sein!
Locket nicht mit Liebesgaben,
Lasst dies Herz alleine haben
Seine Wonne, seine Pein!

Was ich traure, weiss ich nicht,
Es ist unbekanntes Wehe,
Immerdar durch Thränen sehe
Ich der Sonne liebes Licht.

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Oft bin ich mir kaum bewusst,
Und die helle Freude zücket
Durch die Schwere, so mich drücket
Wonniglich in meiner Brust.

Lass, o Welt, etc.

RETIREMENT.

Tempt me not, O world, again
With the joys of love's illusion;
Let my heart in lone seclusion
Hoard its rapture and its pain!

Unknown grief fills all my days,
Sorrow from my searching hidden
Floods my eyes with tears unbidden
When the sunlight meets my gaze.

Oft when dreaming brings me rest,
Comes a cheering ray of gladness
Through the shadows of my sadness,
Lights the gloom within my breast.

Tempt me not, etc.*

Mr. Newman says of this song: "Being almost the simplest in construction of all Wolf's songs, the *Verborgenheit* was one of the first to become popular both in Germany and other countries. It is of a kind, with its regular, strophic melody standing out above an 'accompaniment' in the ordinary sense of the word, that Wolf did not often affect. It is, indeed, the one song of his that reminds us most pointedly of other song writers, though, of course, the handling from 'Was ich traure' to 'Wonniglich in meiner Brust' is pure Wolf."

"WIEGENLIED," OP. 41, NO. 1 . . . . . RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg and Garmisch.)

"Wiegenlied," the first of a set of five songs, was composed in 1899. The collection was the first work published after the tone-poem "Heldenleben."

*This translation by Charles Fonteyn Manney was made for "Fifty Songs by Hugo Wolf: edited by Ernest Newman," and is here reprinted through the courtesy of Oliver Ditson Company.

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WIEGENLIED.

Träume, träume du, mein süsses Leben,
Von dem Himmel, der die Blumen bringt.
Blüten schimmern da, die beben
Von dem Lied, das deine Mutter singt.

Träume, träume, Knospe meiner Sorgen,
Von dem Tage, da die Blume spross;
Von dem hellen Blütenmorgen,
Da dein Seelchen sich der Welt erschloss.

Träume, träume, Blüte meiner Liebe,
Von der stillen, von der heil'gen Nacht,
Da die Blume seiner Liebe
Diese Welt zum Himmel mir gemacht.

Richard Dehmel.

LULLABY.

Dream, dear; dream, dear; for the earth is darkening,
Dream of Heaven and the flow'rs it brings.
Blossoms quiver there, while harkening
To the song thy tender mother sings.

Dream, dear; dream, dear; ever since the dawning
Of the day that brought my blossom here,
Since that brightest happy morning,
Thy dear care is all my joy and fear.

Dream, dear; dream, dear; flow'r of my devotion,
Of that happy, of that holy night,
When the bud of his devotion
Made my world as Heaven through its light.

Sanft bewegt, D major, 2-2. Composed at Maquarstein, August 22, 1899. Dedicated to Fräulein Marie Ritter. The orchestration is by Strauss.

"CÄCILIE," OP. 27, NO. 2 . . . . . RICHARD STRAUSS

On the 10th of September, 1894, Strauss dedicated to his wife on their wedding day the book of songs, Op. 27, which had been written during the preceding winter. These songs, "for a voice with pianoforte accompaniment," are (1) "Ruhe, meine Seele!" (2) "Cäcilie," (3) "Heimliche Aufforderung," and (4) "Morgen." Strauss afterwards orchestrated Songs 2 and 4.

Sehr lebhaft und drängend, E major, 4-4.

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"CÄCILIE."

Wenn du es wüsstest, was Bangen heisst,
Von brennenden Küssen, von Wandern und Ruhen
Mit der Geliebten Aug' in Auge und kosend und plaudernd,
Wenn du es wüsstest, du neigtest dein Herz!

Wenn du es wüsstest, was Bangen heisst,
In einsamen Nächten, umschauert vom Sturm,
Da Niemand tröstet milden Mundes die kampfmüde Seele,
Wenn du es wüsstest, du kämest zu mir!

Wenn du es wüsstest, was Leben heisst,
Umhaucht von der Gottheit weltschaffende Athem,
Zu schweben empor, lichtgetragen, zu seligen Höh'n,
Wenn du es wüsstest, du lebtest mit mir!

H. Hart.

If you but knew, sweet, what 'tis to dream
Of fond, burning kisses, of wand'ring and resting
With the beloved one; gazing fondly, caressing and chatting,
Could I but tell you, your heart would assent.

If you but knew, sweet, the anguish of waking
Through nights long and lonely
And rocked by the storm when no one is near
To soothe and comfort the strife-weary spirit.
Could I but tell you, you'd come, sweet, to me.

If you but knew, sweet, what living is
In the creative breath of God, Lord and Maker;
To hover, upborne on dove-like pinions
To regions of light. If you but knew it,
Could I but tell you, you'd dwell, sweet, with me.

John Bernhoff.

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"Ma Mère l'Oye," 5 Pièces Enfantines ("Mother Goose,"* Five Children's Pieces) . . . . . Joseph Maurice Ravel

(Born at Ciboure, Basses Pyrénées, March 7, 1875; now living in Paris.)

These pieces were originally composed in 1908 for pinaoforte (four hands), and for the pleasure of the children, Mimie and Jean Godebski, to whom they were dedicated when the pieces were published in 1910. They were first performed at a concert of the Société Musicale Indépendante, Salle Gaveau, Paris, on April 20, 1910. The pianists were Christine Verger, six years old, and Germaine Duramy, ten years old.

Towards the close of 1911 Ravel made a little ballet out of these pieces, and the dances were arranged by Mme. Jeanne Hugard. The ballet was performed on January 28, 1912, at the Théâtre des Arts, Paris. Jacques Rouché, now the Director of the Paris Opéra, produced the ballet, and Gabriel Grovlez conducted the orchestra. There was a Prelude to five tableaux, and there was an Apotheosis. The tableaux were: 1. Danse du Rouet et Scène. 2. Pavane de la Belle au Bois Dormant. 3. Les Entretiens de la Belle et la Bête. 4. Petit Poucet. 5. Laideronnette, Impératrice des Pagodes. The Apotheosis was entitled "Le Jardin Féerique." The characters of the ballet were Florine, La Belle, La Fée, Le Prince Charmant, Le Serpentin Vert, Laideronnette, La Bête, Two Gentlemen, a Maid of Honor, Two Ladies of the Bedchamber, Pagodes, Pagodines, Tom Thumb and his six brothers, three birds, three little Negroes, and Love.

The orchestral version performed at these concerts was made from the pianoforte pieces.

The first performance in this country was at a concert of the New York Symphony Orchestra, in the new Æolian Hall, New York, Mr. Walter Damrosch conductor, November 8, 1912. The Chicago Orchestra, Mr. Stock conductor, gave performances on December 27, 28, 1912.

The suite is scored for two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, two bassoons (the second interchangeable with a double-bassoon), two

* Mother Goose in English does not tell fairy tales.—Ed.

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I. Pavane of the Sleeping Beauty. Lent, A minor, 4-4. This movement is only twenty measures long. It is based on the opening phrase for flute, horns, and violas.

The origin of the pavane and the derivation of the word are disputed. The Spanish Academy declares that *Pavana*—the word is found in Pisada in 1532—is derived from the Spanish *pavo,* peacock, "in allusion to the movements and ostentation of that bird." Chambers (1727) quotes the "Dictionnaire Trévoux" (1721): "A grave kind of dance, borrowed from the Spaniards, wherein the performers make a kind of wheel or tail before each other, like that of a peacock; whence the name"; so Compan, Littré, and others. Some say that the dance came from Italy; that pavana is reduced from *Padovana,* "Paduan"; "but the phonetic difficulties in identifying the two words are serious; and they are probably distinct terms, which may afterwards have sometimes been confused by those who knew the history of one of them only." The theory that the peacock gave the name to the dance is accepted by the majority.

Splendeur dorée et rose et bleue
D'un innombrable diamant,
Le paon miraculeusement
Développera son ample queue;
En la largeur de ses déplis
Tout un étal d'orfèvre tremble,
Et la Pavane lui ressemble,
Mais avec des pieds plus jolis.

II. "Hop o' my Thumb." Ravel has quoted in the score this passage from Perrault's* tale: "He believed that he would easily find his path by the means of his bread crumbs which he had scattered wherever he had passed; but he was very much surprised when he could not find a single crumb: the birds had come and eaten everything up."

Très Modéré. The first measure is 2-4 time, the second in 3-4, the

* Charles Perrault (1628–1703) is now best known by his "Contes de ma Mère d'Oye" (1697).

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third in 4-4, the fourth in 5-4. After three measures for muted violins a theme for the oboe appears at the end of the fourth. The English horn continues it. There is other matter in the middle of the movement. The first subject returns, and the ending is quiet (oboe and strings).

III. "Laideronnette, Empress of the Pagodes." The French give the name "pagode" to a little grotesque figure with a movable head, and thus extend the meaning, which was also found in English for pagoda, "an idol or image." This latter use of the word is now obsolete in the English language.* A "laideron" is any ugly young girl or young woman. There is this quotation from "Serpentin Vert" by the Countess Marie Catherine d'Aulnoy (1650?–1705), who wrote romances and also fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The pagodes and pagodines began to sing and play on instruments: some had theorbos made of walnut shells; some had viols made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in the story, the daughter of a king and queen, was cursed in her cradle by Magotine, a wicked fairy, with the curse of the most horrible ugliness. When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by she met a huge green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed from porcelain, crystal, diamonds, emeralds, etc. The ruler was an unseen monarch,—the green snake who also had been enchanted by Magotine. Finally, he was changed into human shape, and he married Laideronnette, whose beauty was restored.

Mouvement de Marche, 2-4. There are eight measures of introduction, and the piccolo gives out the first motive. A second theme is announced by the oboe, and continued by the flute. There is another subject for wood-wind, celesta, and harp. After this the material of the first part returns.

IV. "The Conversations of Beauty and the Beast." There are these quotations from Mme. Leprince de Beaumont:—

"When I think how good-hearted you are, you do not seem to me so ugly."
"Yes indeed I have a kind heart, but I am a monster."
"There are many men more monstrous than you."
"If I had wit, I would devise a fine compliment to thank you, but I am only a beast."

. . . . . .

* "Pagoethaes, Idols or vgly representations of the Deuill, adored by the Indians." Sir Thomas Herbert's "Relation of Some Yeares Travels into Africa, and the greater Asia" (London, 1634).

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"Beauty, will you be my wife?"
"No, Beast!"

. . . . . .

"I die content since I have the pleasure of seeing you again."
"No, my dear Beast, you shall not die; you shall live to be my husband!"

The Beast had disappeared, and she saw at her feet only a prince more beautiful than Love, who thanked her for having broken his enchantment.

Mouvement de Valse très Modéré, F major, 3-4. This movement is based chiefly on a melody for the clarinet, which begins in the second measure. There is a middle section with a subject suggesting the Beast and given to the double-bassoon. The two subjects are combined. At the end a solo violin plays the theme of the middle section.

V. "The Fairy Garden." Lent et grave, C major, 3-4. The movement is based on the opening theme for strings.

WIEGENLIED (CRADLE SONG) . . . . . ENGELBERT HUMPERDINCK

(Born at Siegburn (Rhineland) on September 1, 1854; now living in Berlin.)

This song, words by Elisabeth Ebeling, was published in 1906
Sehr ruhig (molto tranquillo), A-flat major, 6-8.

Es schaukeln die Winde das Nest in der Linde;
Da schliessen sich schnell die Aeugelein hell.
Da schlafen vom Flügel der Mutter gedeckt
Die Vögelchen süss bis der Morgen sie weckt.

Bei Mütterlein liegen die Lämmer und schmiegen
Ans Fell sich so dicht und regen sich nicht.
Sie atmen so leise und wurden erst wach
Beim Zwitschern der Schwalben hoch oben am Dach.

Nur einzig die Sterne am Himmel so ferne,
Ob gross oder klein, sie schlafen nicht ein.
Sie schliessen die strahlenden Augen nicht zu,
Sie legen sich nicht mit den andern zur Ruh'.

Alfred Edward Freckelton, Jr.

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Wenn aber mit Lachen die Kinder erwachen,
Das Lämmchen sich reckt, der Vogel sich streckt,
Dann müssen die Sterne, ob gross oder klein,
Sie müssen in's himmlische Bettchen hinein.

Denn der darf nich singen am Morgen und springen,
Wer während der Nacht herum tollt und wacht.
Schlaf, nur, mein Liebling, schlaf, selig und fest,
Wie's Lämmchen im Stall, wie der Vogel im Nest!

Soft nest in the willow; no blanket, no pillow;
The gentle winds rock in slender treetop.
Six birdies beneath their mother's warm wings
All fast, fast asleep till the sun daylight brings.

On soft grassy meadow beneath the oak's shadow
Lies each snow-white lamb beside its own dam.
They're all fast asleep, and they will not awake
Till swallows 'gin chattering and day 'gins to break.

The stars are not sleeping; in heav'n, vigil keeping,
They watch thro' the night with soft silv'ry light.
They peep thro' the cloudlets that float o'er the moon,
They don't go to bed till the day has begun;

Till daylight is breaking. The children are waking,
The lambkins do bleat and birdies sing sweet.
The stars then must go to their heavenly bed,
As soon as the sun his bright radiance doth shed.

If others but knew it, how night prowlers rue it,
They'd all go to sleep when stars 'gin to peep;
Then sleep, baby darling, on mother's soft breast,
Like lambkin in fold, like the bird in its nest.

English words by John Bernhoff.

The orchestral accompaniment is by Humperdinck.

MEDIÆVAL HYMN TO VENUS FROM RUDOLF LOTHAR'S COMEDY, "THE QUEEN OF CYPRUS," OP. 26 . . . . . EUGEN D'ALBERT

(Born at Glasgow, April 10, 1864; now living in Berlin.)

"Die Königin von Cypern" was produced in 1903. Lothar, dramatist and critic, was born at Budapest, February 23, 1865. He studied at the Universities of Vienna, Jena, and Heidelberg. A student of law, he devoted himself to French philology, was given the degree of

EUGENE HEFFLEY

PIANIST and TEACHER

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Doctor of Philosophy by the University of Heidelberg, but he abandoned his academic career for play-writing and journalism, and made his home in Vienna. He now lives in Berlin. Perhaps his greatest success was "König Harlequin" (Berlin, 1900), which has been translated and performed in eleven languages.

Feierlich, D-flat major, 3-4.

Sei gesegnet,
Du schaumgeborne Göttin des Lichts
Das die Welt erhellt.
Hebet den Blick
Zum Glück Erkorne
Auf dass die Gnade in's Herze euch fällt.
Die Seele ist dein,
Und dein ist der Leib;
Wir tanzen im Reihn,
Mann und Weib.
Wir schliessen den Kreis,
Das Wunder ist nah,
Der Göttin Preis,
Hallelujah!

Sei gesegnet,
Stern der Meere,
Sei gesegnet, Führerin,
Dass dein Reich im Himmel währe
Beten wir mit frommen Sinn.
Das Antlitz neige,
Du Freuden süsse,
Den Weg uns zeige
Zum Paradiese.
Du spendest die Wonnen,
Das Glück, das Weh,
Der Liebe Bronnen
Evoe!

Loud we praise thee,
Thou foam-created
Goddess of light that illumines the world.
Lift up your eyes, on whom Fortune waited,
Her radiant splendor ye now shall behold.
The spirit is thine,
Our body, our life;
We dance at thy shrine,
Man and wife.
We form in a ring,
The wonder is nigh;
Aloud we sing,
Hallelujah on high!

Loud we praise thee,
Star of Ocean,
Lead us, goddess whom we adore;
While we pray with true devotion,
Reign in heaven for evermore.
Thy face revealing,
Fair goddess, arise,
Now no longer concealing
The way to Paradise.
O'er sorrow and pleasure
Do thou decree
O'er love sans measure
Evoe!

English words by John Bernhoff.

This hymn, written originally for soprano or tenor voice, male chorus, and orchestra, was published in 1904. When the composition is sung as a song without male chorus, certain measures are omitted.

The accompaniment is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, and the usual strings.

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Overture to "The Barber of Bagdad" . . Peter Cornelius

(Born at Mainz, December 24, 1824; died at Mainz, October 26, 1874.)

This overture is not the one composed originally for the opera and played at the first performance. This overture was composed long after the performance; it was orchestrated by Liszt, and it was not performed until after the death of Cornelius.

"Der Barbier von Bagdad," a comic opera in two acts, libretto and music by Peter Cornelius, was produced at the Grand Ducal Court Theatre, Weimar, December 15, 1858. Liszt conducted. The cast was as follows: Margiana, Rosa von Milde; Bostana, Miss Wolf; Nureddin, Caspari; Caliph, von Milde; Cadi, Knopp; the Barber, Roth. The score of the opera is dedicated to Franz Liszt.

The opera failed dismally. There was an intrigue against Liszt and his musical views and tendencies rather than against the opera itself. Cornelius was an aggressive member of the "New German School," and Liszt was especially fond of him, and lost no opportunity of praising his musical talent. Some have thought that Dinglestedt,* the theatre director, jealous of Liszt, had something to do with the storm of disapproval that broke loose the night of the first performance of this opera. Liszt was so grieved and angered that he resigned immediately his position of Music Director at the Court. He began his service November 12, 1848, with a performance of the overture to "Tannhäuser."

The correspondence of Liszt contains references to the opera, the performance, and the revision. He wrote Alexander Ritter, December 4, 1856, that Cornelius was then at work on the opera, and on December 7, 1857, that Cornelius would bring the completed work to Weimar at the end of the month. He wrote to the woman known to the world as "eine Freundin," June 26, 1858, that the work had been "très heureusement achevé." After the performance he wrote to Felix Dräseke on January 12, 1859, about his opera "Sigurd": "Under present existing circumstances, which on my side are *passive* and *negative*, as I intimated to you after the performance of Cornelius's opera, there is no prospect of putting 'Sigurd'† on the boards at present," and he afterward referred to "the local miseries and crass improprieties" at Weimar.

On August 23, 1859, he wrote to Cornelius: "Apropos of operas, how are you getting on with the 'Barber' and the publication of the piano edition? . . . Don't delay too long, dearest friend—and

* Franz von Dinglestedt, poet and dramatist, born June 30, 1814, at Halsdorf, died at Vienna, May 15, 1881, as General Director of the Court Theatre. He was successively teacher, librarian (Stuttgart, 1843), and theatre director (Munich, 1850; Weimar, 1857).

† A fragment of "Sigurd" was given at Meiningen in 1867.

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believe me when I once more assure you that the work is as eminent as the intrigue, to which it momentarily succumbed, was mean-spirited. . . . But don't forget that another overture is inevitably *necessary*, in spite of the refined, masterly counterpoint and ornamentation of the first. The principal subject"—the declamation of the Barber's name is given in notation—"must begin, and the Salamaleikum end it. If possible bring in the two motives together a little (*at the end*). In case you should not be disposed to write the thing, I will do it for you with pleasure."

Cornelius took his time. He wrote to Liszt on July 26, 1874, saying that he expected a scolding for not being ready with his "Barber": "At length I have everything ready, and, as I believe, a very pretty new overture after your scheme, so that the name-theme, 'Abul Hassan Ali Ebe [*sic*] Bekar!' is in the foreground. I have added also to the 'Rose-scene,' which I use in the place of the second theme in the overture—and there are some good strokes. . . ." Liszt answered, August 23: "I am glad that you have made use of my suggestion to base the overture on the pleasantly characteristic motive."

Cornelius died in 1874. Liszt wrote the Princess Carolyne Sayn-Wittgenstein from Weimar, April 18, 1877: "My telegram of yesterday told you that pressing work prevented me from writing to you. This work was the instrumentation of Cornelius's overture for his 'Barber of Bagdad'—which I promised to do at the request of Mme. Cornelius and the publisher Kahnt. Cornelius had only sketched it for the piano, and I not only had to score it, but to change some passages and shape the whole piece so that there would be a probability of success. We shall soon see if I have succeeded. 'The Barber of Bagdad' will be performed at Hanover, May 24, at the Tonkünstler-Versammlung des allgemeinen deutschen Musikvereins." He wrote to the Princess, May 25, from Hanover: "I'll talk to you about the performance of our friend Cornelius's 'Barber.' The music is admirable, the libretto is very witty, but it is all a failure as far as theatrical requirements are concerned. The success last night was apparent, not real. In my opinion this charming work will have no stage-life unless it be reduced to one act—for there's nothing happening on the stage. The public must be diverted by action in an opera, no matter how beautiful the music may be. Whatever may come of it, Bronsart has done nobly in reviving 'The Barber of Bagdad' at the Hanover Music Festival. The scandal of the performance at Weimar has thus been honorably redeemed. Cornelius's widow* came on from Munich to be present."

*Her name was Bertha Jung. Born November 20, 1834, she married Cornelius, September 14, 1867, and died at Rome, February 6, 1904.

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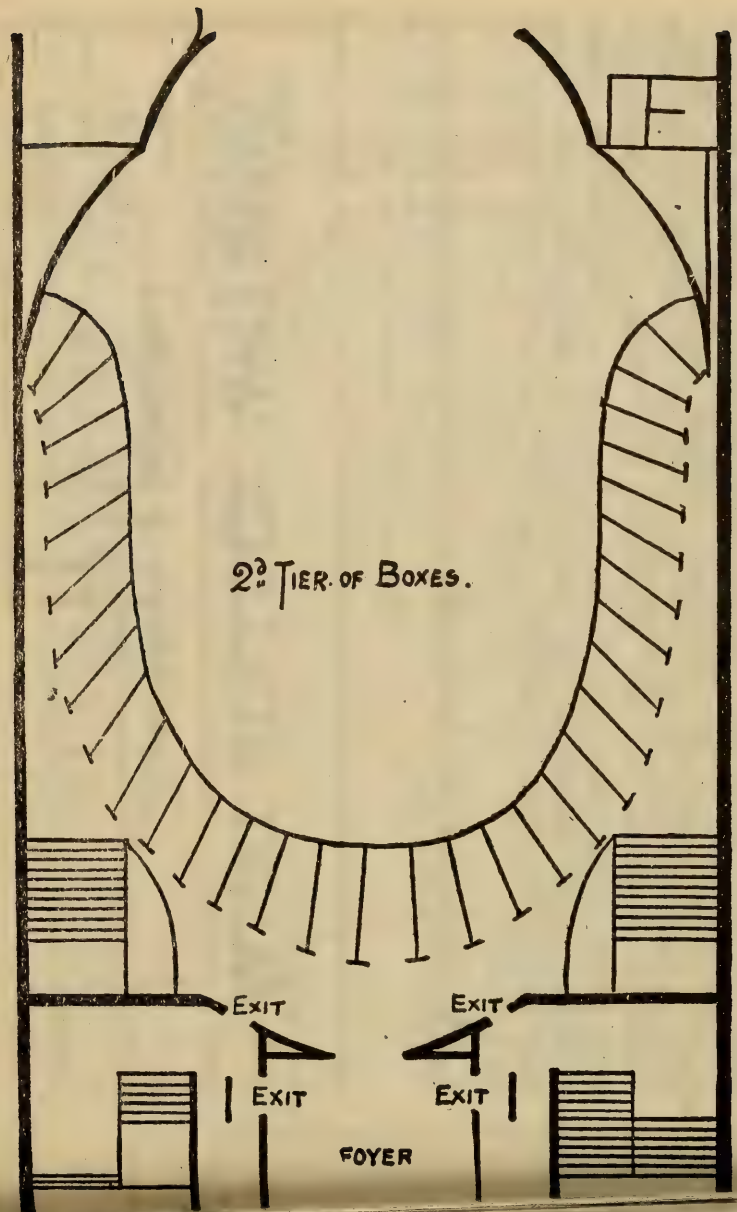
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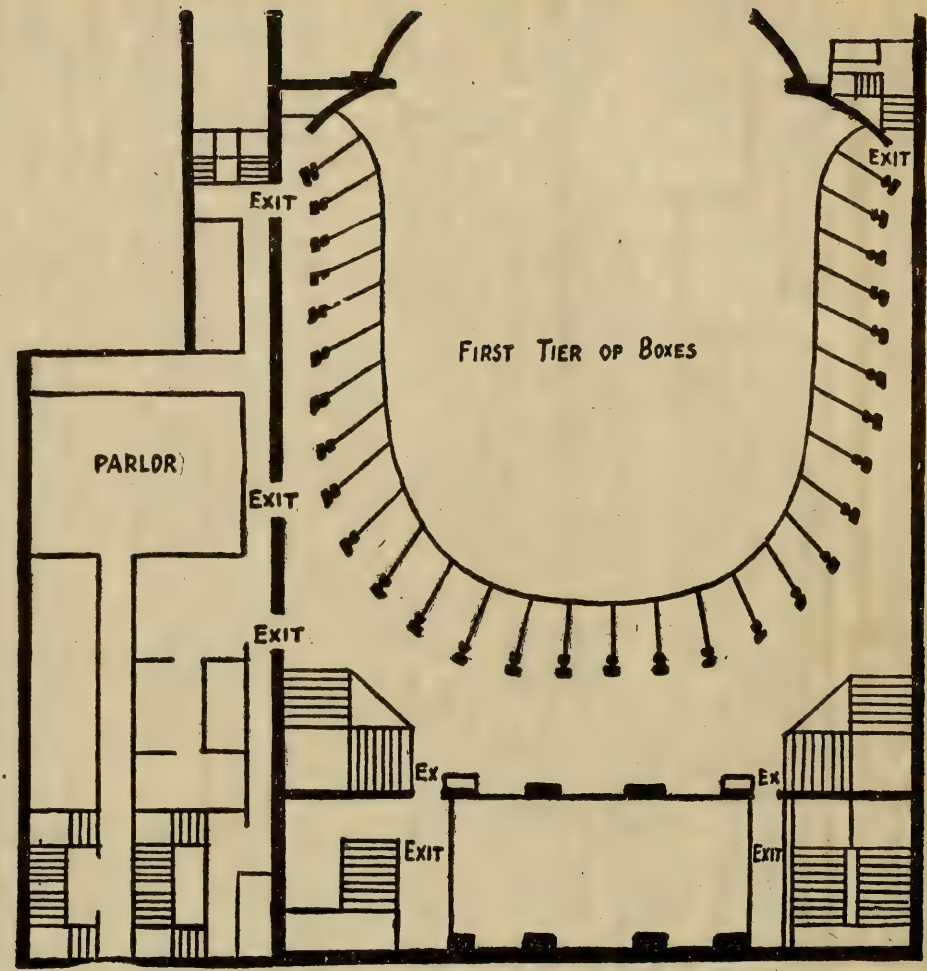
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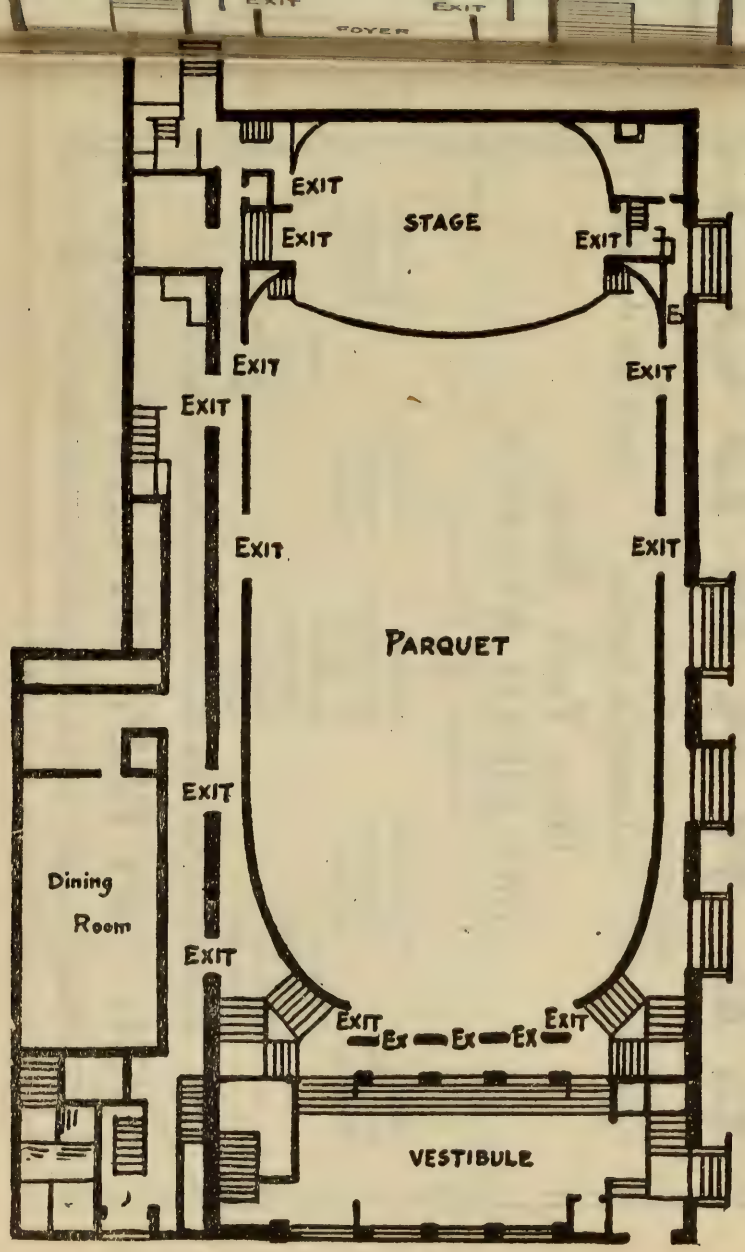
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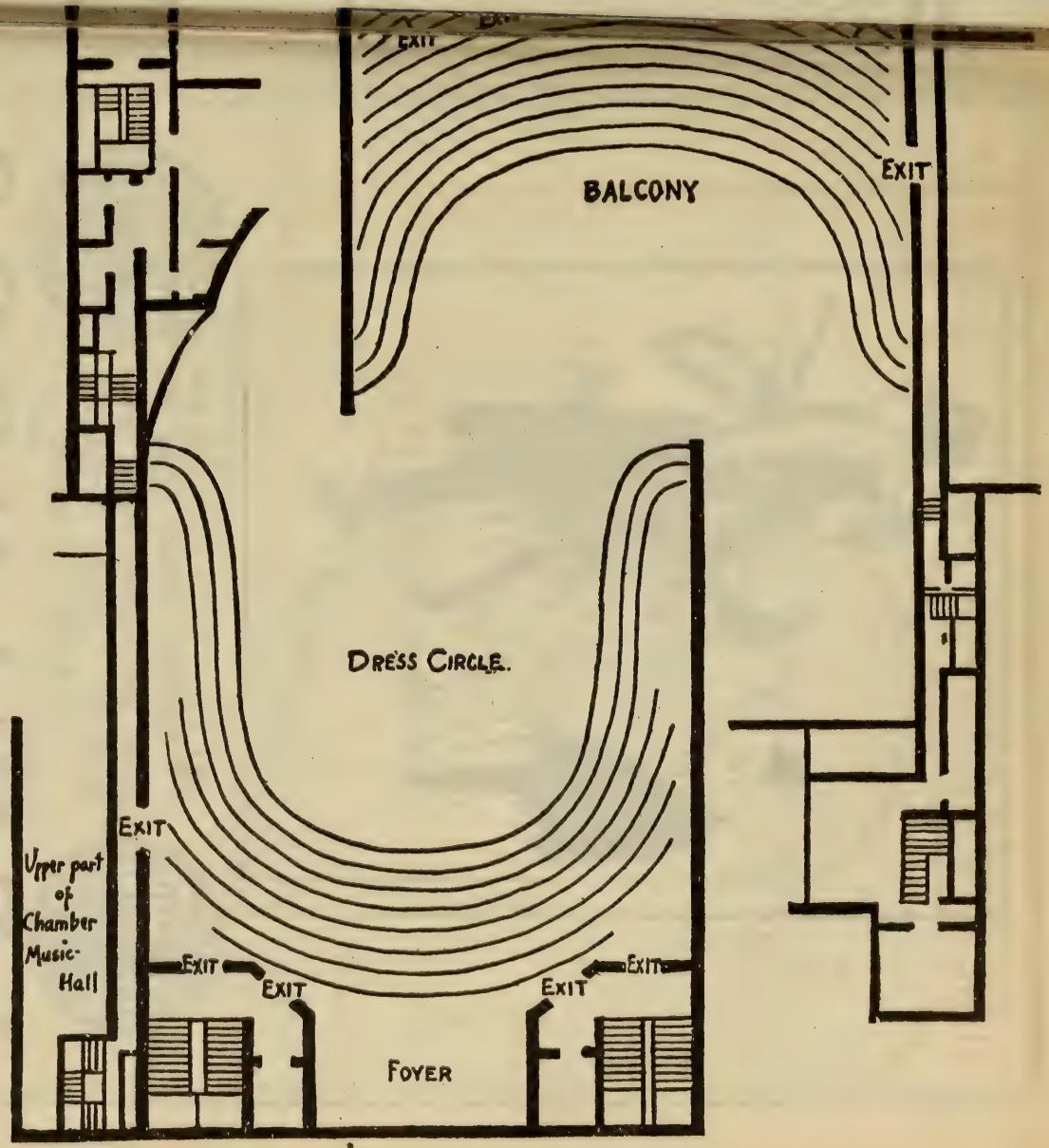
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PROGRAMME

Beethoven . . . . Symphony in C minor, No. 5, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro: Trio.
IV. Allegro.

Strauss . . . Tone Poem, "Tod und Verklärung" ("Death and Transfiguration"), Op. 24

Liszt . . . . . "Hungaria," Symphonic Poem, No. 9
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There will be an intermission of ten minutes after the symphony

Symphony No. 5, in C minor, Op. 67 . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that, while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–06,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler, —"and for this reason a statement to be doubted," as von Bülow said,— that Beethoven remarked of the first theme, "So knocks Fate on the door!"* instead of investigating the statement that the rhythm of the theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read

* It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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and ponder what Hector Berlioz wrote concerning this symphony of the man before whom he humbly bowed:—

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, '*Nocturna versate manu, versate diurna*,' read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond

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and above everything that had been produced hitherto in instrumental music. . . .

"The adagio"*—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The Scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—but will this mystery of harmony end? —and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard,

* Such indifference of Berlioz to exact terminology is not infrequent in his essays.

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bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly toward heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterward.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote to appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

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"Death and Transfiguration," Tone-poem for Full Orchestra, Op. 24 . . . . . Richard Strauss

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

This tone-poem was composed at Munich in 1888–89.* It was published at Munich in April, 1891.

The first performance was from manuscript, under the direction of the composer, at the fifth concert of the 27th Musicians' Convention of the Allgemeiner Deutscher Musikverein in the City Theatre of Eisenach, June 21, 1890. This convention, according to Theodor Müller-Reuter's "Lexikon der deutschen Konzertliteratur," was held June 19–22. There were three orchestral concerts in the City Theatre (June 19, 21, 22); a concert in the Hauptkirche zu St. Georg (June 20); and two chamber music concerts in Clemda Hall (June 20, 21).

The other works performed for the first time were Draeseke's Prelude to "Penthesilea"; Franz Schubert's "Tantum Ergo" and Offertory (MS.); duet from Hans Sommer's opera "Loreley"; Strauss's "Burleske" for pianoforte and orchestra (Eugen d'Albert, pianist); Weingartner's Entr'acte from "Malawika"; d'Albert's Symphony, Op. 4; Robert Kahn's String Quartet, Op. 8; Philipp Wolfrum's Pianoforte Quintet; R. von Perger's String Quartet, Op. 15; Frederick Lamond's Pianoforte Trio, Op. 2; Arnold Krug's Vocal Quartet, Op. 32; Ivan Knorr's "Ukrainische Liebeslieder," Op. 5.

The second performance was at Weimar, January 12, 1891, at the third subscription concert in the Grand Ducal Theatre. Strauss led from manuscript.

The third performance was at the Eighth Philharmonic Concert in Berlin, February 23, 1891. The composer again led from manuscript.

The Philharmonic Society of New York, Mr. Stransky conductor, performed it in Boston on November 2, 1913.

* Hans von Bülow wrote to his wife from Weimar, November 13, 1889: "Strauss is enormously beloved here. His 'Don Juan' evening before last had a wholly unheard of success. Yesterday morning Spitzweg and I were at his house to hear his new symphonic poem 'Tod und Verklärung'—which has again inspired me with great confidence in his development. It is a very important work, in spite of sundry poor passages, and it is also refreshing."

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It is dedicated to Friedrich Rösch * and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, two harps, gong, strings.

On the fly-leaf of the score is a poem in German:—

In der ärmlich kleinen Kammer
Matt vom Lichtstumpf nur erhellt,
Liegt der Kranke auf dem Lager.
Eben hat er mit dem Tod
Wild verzweifelnd noch gerungen.
Nun sank er erschöpft in Schlaf,
Und der Wanduhr leises Ticken
Nur vernimmst du im Gemach,
Dessen grauenvolle Stille
Todesnähe ahnen lässt.
Um des Krankenbleiche Züge
Spielt ein Lächeln wehmuthvoll.
Träumt er an des Lebens Grenze
Von der Kindheit goldner Zeit?

Doch nicht lange gönnt der Tod
Seinem Opfer Schlaf und Träume.
Grausam rüttelt er ihn auf
Und beginnt den Kampf auf's Neue.
Lebenstrieb und Todesmacht!
Welch' entsetzensvolles Ringen!
Keiner trägt den Sieg davon,
Und noch einmal wird es stille!

Kampfesmüd' zurückgesunken,
Schlaflos, wie im Fieberwahn,
Sieht der Kranke nun sein Leben,
Tag um Tag und Bild um Bild
Inn'rem Aug' vorüberschweben.
Erst der Kindheit Morgenrot,

* Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wohlmuth, he conducted a singing society, for which he composed humorous pieces, and in 1888 abandoned the law for music. He was busy afterwards in Berlin, St. Petersburg, Munich. In 1898 he organized with Strauss and Hans Sommer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work, "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a Study of Alexander Ritter (1898).

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Hold in seiner Unschuld leuchtend!
Dann des Jünglings keckes Spiel—
Kräfte übend und erprobend—
Bis er reift zum Männerkampf,
Der um höchste Lebensgüter
Nun mit heisser Lust entbrennt.

Was ihm je verklärt erschien
Noch verklärter zu gestalten,
Dies allein der hohe Drang,
Der durch's Leben ihn geleitet.

Kalt und höhnend setzt die Welt
Schrank' auf Schranke seinem Drängen.
Glaubt er sich dem Ziele nah',
Donnert ihm ein "Halt!" entgegen:
"*Mach' die Schranke dir zur Staffel,*
Immer höher nur hinan!"
Also drängt er, also klimmt er,
Lässt nicht ab vom heil'gen Drang
Was er so von je gesucht
Mit des Herzens tiefstem Sehnen,
Sucht er noch im Todesschrein,
Suchet, ach! und findet's nimmer
Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.
Da erdröhnt der letzte Schlag
Von des Todes Eisenhammer,
Bricht den Erdenleib entzwei,
Deckt mit Todesnacht das Auge.

Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen,
Was er sehnend hier gesucht:
Welterlösung, Weltverklärung.

The following literal translation is by William Foster Apthorp:—

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

But Death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play-exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form.

Dr. CARL E. DUFFT

BASSO

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Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

There are two versions of Ritter's poem. The one published above is taken from Strauss's score. Ritter evidently misunderstood, in one instance, the composer's meaning. The music in the introduction does not describe the "soft ticking of the clock on the wall in the room," but "the exhausted breaths of the sick man." Thus commentators and rhapsodists disagree among themselves. The earlier version of the poem was published on the programmes of the concerts at Eisenach and Weimar. It is as follows:—

Stille, einsam öde Nacht!
Auf dem Totenbette liegt er.

Fieberglut wirft ihn empor
Und er sieht sein ganzes Leben
Kindheit, Jugend, Männerkampf,
Bild um Bild im Traum erscheinen.

Was er suchte je und je
Mit des Herzens tiefstem Sehnen
Sucht er noch im Todesschweiss,
Suchet—ach! und findet's nimmer.

Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.

Da erdröhnt der letzte Schlag,
Von des Todes Eisenhammer
Bricht der Erdenleib entzwei,
Deckt mit Todesnacht das Auge.

Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen
Was er sehnend hier gesucht,
Was er suchend hier ersehnt.

***

The authorship of this poem in blank verse was for some years un-

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61 CARNEGIE STUDIOS 154 WEST 57th STREET

known, and the prevailing impression was that the poem suggested the music. As a matter of fact, Alexander Ritter * wrote the poem *after* he was well acquainted with Strauss's score; and, when the score was sent to the publisher, the poem was sent with it for insertion. Hausegger in his Life of Ritter states that Strauss asked Ritter to write this poem (p. 87).

Ritter influenced Strauss mightily. Strauss said of him to a reporter of the *Musical Times* (London):—

"Ritter was exceptionally well read in all the philosophers, ancient and modern, and a man of the highest culture. His influence was in the nature of a storm-wind. He urged me on to the development of the poetic, the expressive, in music, as exemplified in the works of

* Ritter was born at Narva, Russia, June 27, 1833; he died at Munich, April 12, 1896. Although Ritter was born in Russia, he was of a German family. His forbears had lived at Narva since the seventeenth century. In 1841, soon after the death of his father, he and his mother moved to Dresden, where he became the school-fellow of Hans von Bülow, and studied the violin with Franz Schubert (1808–78). Ritter afterward studied at the Leipsic Conservatory under David and Richter (1849–51), and in 1852 he was betrothed to the play-actress, Franziska Wagner, a niece of Richard Wagner. He married her in 1854 and moved to Weimar, where he became intimately acquainted with Liszt, Cornelius, Raff, Bronsart, and of course saw much of von Bülow. He determined to devote himself to composition, but in 1856 he went to Stettin to conduct in the City Theatre, where his wife played. They lived in Dresden (1858–60), again in Stettin (1860–62), but Ritter then had no official position, and in 1863 they made Würzburg their home. (The winter of 1868–69 was spent in Paris, and that of 1872–73 in Chemnitz.) From 1875 to 1882 he was at the head of a music shop at Würzburg. In 1882 he gave over the business to an agent, and in 1885 sold it, for in 1882 he became a member of the Meiningen orchestra led by von Bülow. After von Bülow resigned this position (in the fall of 1885), Ritter moved to Munich and made the town his dwelling-place. His most important works are the operas: "Der faule Hans," one act (Munich, 1885), dedicated to Liszt; "Wem die Krone?" one act, Op. 15 (Weimar, June 7, 1890), dedicated to Richard Strauss; "Gottfried der Sänger," one act, was only partially sketched, but the poem was completed; orchestral; "Seraphische Phantasie"; "Erotische Legende," composed in 1890–91, with use of former material; "Olaf's Hochzeitsreigen," composed in 1891–92; "Charfreitag und Frohnleichnam," composed in 1893; "Sursum Corda! Storm and Stress Fantasia," produced at Munich early in 1896; "Kaiser Rudolf's Ritt zum Grabe" (1895), produced by Richard Strauss at Weimar (?) and at Berlin in 1902. "Olaf's Wedding Dance" was played in Boston by the Boston Symphony Orchestra, Dr. Muck conductor, March 2, 1907. A Life of Ritter by Sigismund von Hausegger was published at Berlin in 1908.

1913 SIXTEENTH SEASON 1914

FIFTH

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   (a) Overture
   (b) Wolfram's Songs
      "Blick Ich um her"
      "Song to the Evening Star"
3. **Lohengren Prelude**
4. **The Meistersingers**
   (a) Monologue of Hans Sachs, Act II
   (b) Prize Song
   (c) Dance of the Apprentices and Processional of the Meistersingers, Act III

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Liszt, Wagner, and Berlioz. My symphonic fantasia, 'Aus Italien,' is the connecting link between the old and the new methods." "Aus Italien" was composed in 1886, and "Macbeth," the first of the tone-poems, was a work of the next year. It may here be remarked that Gustav Brecher, in his "Richard Strauss," characterizes "Death and Transfiguration," as well as the opera "Guntram" (1892–93), as a return of the composer, after his "Don Juan," to the chromatic style of Liszt and Wagner; and he insists it is not a representative work of the modern Strauss.

The poem by Ritter is, after all, the most satisfactory explanation of the music to those that seek eagerly a clew and are not content with the title. The analysts have been busy with this tone-poem as well as the others of Strauss. Mr. Wilhelm Mauke has written a pamphlet of twenty pages with twenty-one musical illustrations, and made a delicate distinction between Fever-theme No. 1 and Fever-theme No. 2. Reimann and Brandes have been more moderate. Strauss himself on more than one occasion has jested at the expense of the grubbing analysts.

***

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, 4-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind, accompanied by horns and harps), and he thinks of his youth (a simple melody, the

1913 TWENTY-FIRST SEASON 1914

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Now is Christ Risen Johann Michael Bach
(Chorale-motet for five mixed voices) 1648-1694
O sacrum convivium . Pieterzoon Sweelinck
(Motet for five mixed voices) About 1390
Adoramus te . . . Giacomo Antonio Perti
(Motet for four voices) 1661-1756
Ave Maria (By request) . . Anton Bruckner
(Hymn for seven voices) 1824-1896

PART II.

Divertimento, in D major (Köchel, No. 131)
(For Flute, Oboe, Bassoon, four Horns, and Strings) Wolfgang Mozart 1756-1791

PART III.

Ich will dich lieben, meine Krone
(Hymn for six voices) Peter Cornelius 1830-1874
Jungfrau, dein schön Gestalt
(Song for four voices) Hans Leo Hasler 1564?-1612
Fahren wir froh . . . Giovanni Gastoldi
(Dance-song for five voices) 1560?-1605?
Chi la gagliarda . . . Baldassare Donato
(Vilotta for four voices) 1548-1603
How eloquent are eyes . . . John E. West
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childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double blows in quick succession. What Mr. Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive, which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. The second feverish theme goes canonically through the instrumental groups. The sick man sinks exhausted (ritenutos). Trombones, 'cellos, and violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (meno mosso, ma sempre alla breve). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle, the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, fortissimo), waged fiercely. "Halt!" thunders in his ears, and trombones and kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Gong and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive, and a crescendo leads to the full development of the Transfiguration theme (moderato, C major). "World deliverance, world transfiguration."

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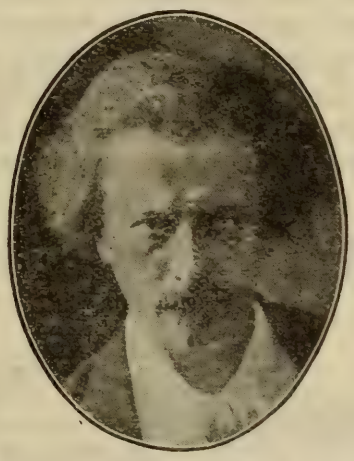

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Steinway Piano

"Hungaria," Symphonic Poem No. 9 . . . . . Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This symphonic poem was performed for the first time at Pesth, Hungary, on September 8, 1856, in the Hungarian National Theatre, in a concert organized by Liszt for the Pension Fund of that theatre. Liszt conducted from manuscript. The programme was as follows: Liszt, "Les Préludes"; Liszt, Capriccio for pianoforte on Beethoven's "Ruinen von Athens," with orchestral accompaniment (Dionysius Pruckner, pianist); Arrangement for violin and pianoforte of themes from Franz Doppler's Hungarian opera "Ilka" (Edmund Singer, violinist; D. Pruckner, pianist); Paganini, Concerto for violin (E. Singer); Liszt, "Hungaria." Liszt wrote from Vienna September 16, 1856; "'Les Préludes' had to be played twice, for the applause was without end; as for 'Hungaria,' there was something better than applause: men and women wept!"

The first performance of "Hungaria" in Boston was by the Boston Philharmonic Orchestra, Bernhard Listemann conductor, at the Tremont Theatre, November 5, 1891. The programme was as follows: Weber, Overture to "Der Freischütz"; Widor, Concert Aria, "Le doux appel," first time in Boston (Miss Gertrude Franklin, soprano); Liszt, Concerto in A major for pianoforte (Conrad Ansorge, pianist); MacDowell, Two Fragments, "Die Sarazenen," "Die schöne Alda"; Liszt, "Hungary," first time in Boston; Gounod, Waltz Song from "Romeo and Juliet" (Miss Franklin); Delibes, Suite from the ballet "Sylvia."

The score was published in February, 1857, the orchestral parts in October, 1880. The transcription for two pianofortes was published in October, 1856.

"Hungaria" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, side-drum, bass drum, cymbals, tam-tam, triangle, and the usual strings.

When Liszt was nine years old,—in 1820,—he gave a concert at Oedenburg. The programme of this concert was found in 1892. It ended with an appeal "To the nobility, the military, and the estimable public. I am Hungarian, and I do not know a greater happiness than to offer devotedly to my dear country, before my departure for France

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and England, the first fruits of my education and instruction. That which I lack in maturity and experience, I wish to acquire by incessant work, which may perhaps one day procure me the immense pleasure of figuring among the celebrities of this great country."

It was in Paris at the outbreak of the Revolution of 1830 that Liszt, who had been a dreamer, was aroused to action. His mother, in after-years, used to say: "It was the cannon that cured him." He thought of rushing to the barricades, of fighting for the people and freedom. His mother kept him from this, but, enthusiastic for Lafayette and the cause of freedom, he sketched a "Revolutionary" symphony, which should express in music "the triumphant shout of all nations—not of France alone, but of all mankind who should join the pæan of joy on the restoration of fallen humanity; it should be a universal hymn of victory achieved by Christian thought on behalf of humanity and freedom." He took as his model Beethoven's "Battle of Vittoria," and, as Beethoven introduced English and French songs, so Liszt took for themes a Hussite song of the fifteenth century, the German "Ein feste Burg ist unser Gott" and the French "Marseillaise." Before he had completed this symphony, the revolution fizzled out. Disappointed, he stopped work on the symphony, and never took it up again. The sketch is lost, but a theme of a Hungarian nature went into his "Heroic March in the Hungarian Manner" for the pianoforte (published in 1840 at Hamburg, and about 1843 at Berlin). This motive as treated in the March was used later as the starting-point of "Hungaria." This and other material went into "Héroïde Funèbre," symphonic poem No. 8 (1849–50). The "Marseillaise" became afterwards the foundation of the concert paraphrase for pianoforte.

It was in 1846 that Liszt began to think about "Hungaria," and in 1848 he worked at the symphonic poem. He revised and improved the sketch in 1853–54, and again in 1856 at Weimar.

In 1855 Liszt sent to the Princess Sayn-Wittgenstein on her birthday the original scores of two symphonic poems with this dedication: "Dedication of my symphonic poems 'Ce qu'on entend sur la Montagne', 'Hungaria,' February 8, 1855. To her who has completed her

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faith by love—ennobled her hope through sorrows—built up her happiness by sacrifice! To her who abides the companion of my life, the firmament of my thought, the living prayer and the heaven of my soul—to Jeanne Elisabeth Carolyne. F. Liszt."

Liszt no doubt was deeply moved by the poem of Martin v. Vörösmarty addressed to him when he visited Hungary in 1840. This poem may be found in Ramann's "Franz Liszt als Künstler und Mensch," vol. ii., Part I., pp. 49, 51. In a letter written from Sexard to the Princess Sayn-Wittgenstein on September 28, 1870, he describes Horváth, Minister of Justice, visiting Bishop Kóvac a few days before, when Liszt was a guest. "His excellency paid me the distinguished honor of reciting from memory in lieu of a toast the whole of the beautiful poem that Vörösmarty addressed to me in 1840, to which I think I responded in part by my 'Hungaria,' the 'Funérailles'* and other little works. This surprising apropos of the minister was at once a feat of memory, and a very flattering incident for me." In his correspondence Liszt referred several times to the Hungarian poet who was born in 1800 and died in 1855. In a letter to the Princess, written in April, 1873, he described Vörösmarty's poetry as "very beautiful, not at all revolutionary, although extremely patriotic," and in 1885 he spoke of composing "Ungarischen Bildnissi" for the pianoforte,—portraits of Szechényi, Deák, Téleky, Eötvös, Vörösmarty, Petöfy, the funeral procession of his friend Mosonyi, "ending the whole with a fanfare of apotheosis." These "Bildnisse" were never published, except one, a sketch entitled "Trauer-Vorspiel und Trauer-Marsch," composed in 1885 and published in 1887.

This poem of Vörösmarty called upon the "Master of tones" to give his countrymen a song that would call their gallant ancestors from their graves in the kingdom of shadows, to portray the grief of Hungary and to sing its triumphal hymn. For "Hungaria" Liszt wrote no argument, not even a motto, but the three stanzas in which the poet appealed to him have been named as the fitting explanatory note for this symphonic poem.

Liszt had already made arrangements of Hungarian national melodies for the pianoforte, ten volumes (1840–47). Besides the pieces named by him in his letter to the Princess, these compositions should be added:

* The "Funérailles," the seventh number in "Harmonies poétiques et religieuses" for pianoforte, was composed in 1850.

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***

"Hungaria" begins Largo con duolo, D minor, 2-4, with a mournful motive for horns and bassoons. Violoncellos and double-basses have a characteristic theme, Quasi Andante marziale. Here the "Heroic March" of 1840 returns with a marked rhythm for the basses. After the march theme a new motive is introduced, and its first measure plays an important part in the development. After repetitions of this material comes a section Largo con duolo, with an expressive motive for English horn and clarinet. The march themes again occur, and there is a melody in close relation for the violins with a counter-theme for violoncello. This is developed, and in the course of the development an episode for violin solo in gypsy fashion is introduced, Allegro eroico, B major, 4-4. The brass thunders in sharply marked rhythm. Former themes are employed in rapid alternation, Vivo. There is a crescendo to an Allegro trionfante, but the crescendo is interrupted by a Funeral March, Andante. In the Allegro trionfante the rhythm of the Hungarian March is prominent, and in the final Presto giocoso assai, D major, 2-4, the national motive is defiant and victorious.

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AT 2.30

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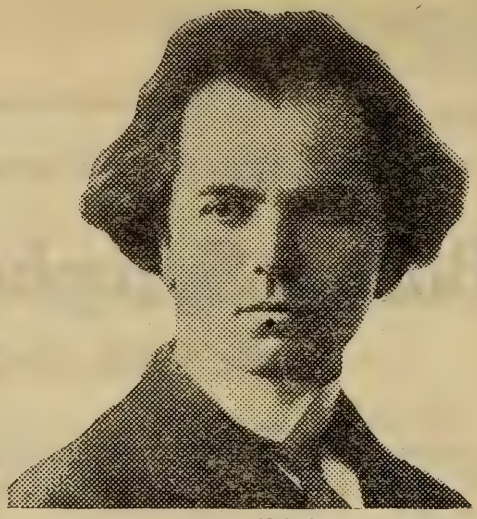

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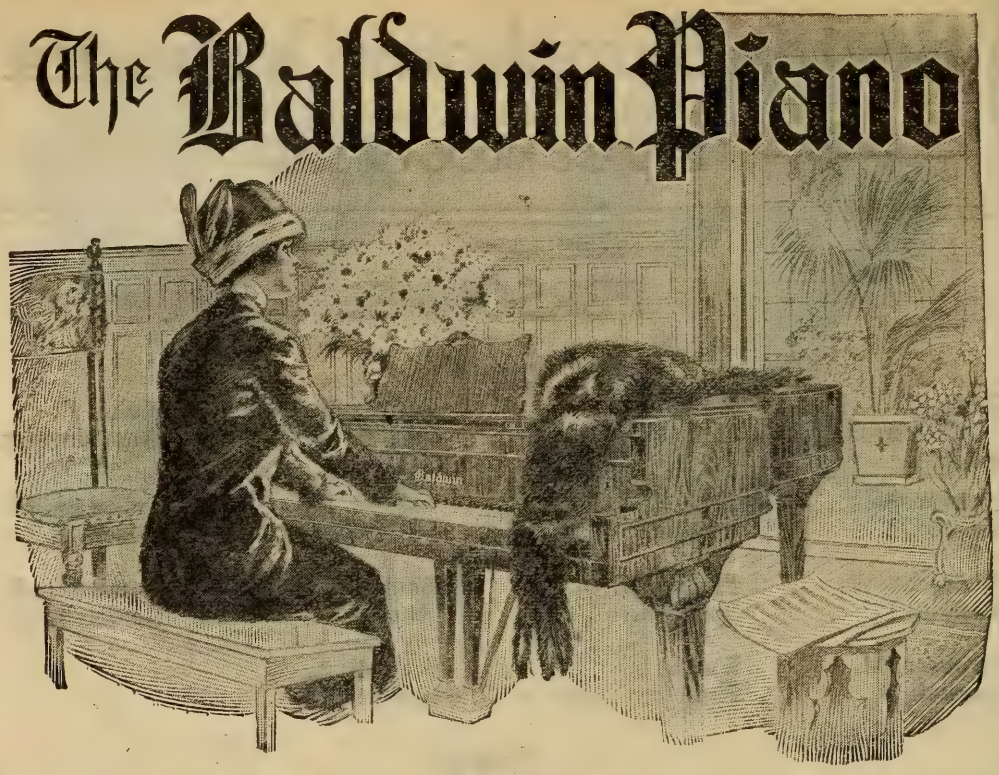

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PROGRAMME

Chadwick . . . . . Symphony No. 3, F major

I. Allegro sostenuto.
II. Larghetto.
III. Vivace non troppo: L'istesso tempo.
IV. Finale: Allegro molto energico.

Rubin Goldmark . . . . . Tone Poem "Samson" (MS.)
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Paderewski . Concerto in A minor for Pianoforte and Orchestra, Op. 17

I. Allegro.
II. Romanza: Andante.
III. Allegro molto vivace.

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Symphony No. 3, in F major . . . George Whitfield Chadwick

(Born at Lowell on November 13, 1854; living in Boston.)

Newspapers of April 15, 1894, announced the fact that a prize of $300 offered by the National Conservatory of Music in New York for the best symphony by an American had been awarded to Mr. Chadwick. Dvořák was then at the head of this institution.

The symphony was performed for the first times on October 19–20, 1894, at Boston, by the Boston Symphony Orchestra. Mr. Chadwick conducted his work. The programme—Mr. Paur was then the conductor of the orchestra—also included Berlioz's "Roman Carnival," overture and ballet music from Rubinstein's opera, "The Demon." Miss Emma Juch sang a recitative and air, "Mine did I once a lover call," from Dvořák's "Spectre Bride," and, with pianoforte accompaniment, Wagner's "Träume" and cradle song, "Dors entre mes bras." Mr. Krehbiel, of the New York *Tribune*, came to Boston to hear the symphony, and his article, containing amusing reflections on musical conditions in Boston and an epigrammatic characterization of Mr. Paur, provoked rejoinders, among them an entertaining editorial article in the Boston *Transcript*.

Mr. Chadwick dedicated his symphony to Theodore Thomas. The score was published by Arthur P. Schmidt, of Boston, in 1896. The symphony is scored for these instruments: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and the usual strings.

The following description of the musical contents is based on the analysis written by William Foster Apthorp for the Programme Book of October 19–20, 1894.

I. Allegro sostenuto, F major, 3-4. The movement begins with four

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introductory measures for wind instruments and drums. The four horns sound fortissimo the notes F, E, D. "As the horns stand in the key of F, these notes stand in their parts as C, B-natural, A,—according to the German nomenclature, C. H. A: the first three letters of Mr. Chadwick's name. This short phrase occurs again in the course of the movement, although it is treated more as an episodic 'motto' than as a theme; it does not play the part in the symphony that the famous F, A-flat, F does in the first movement of Brahms's F-major symphony, but is used more sparingly, somewhat as the 'Te ma reale' is in some of the movements of Sebastian Bach's 'Musikalisches Oper.'" The strings attack the vigorous first motive which is developed until the wind instruments have a staccato phrase, the first subsidiary. The first theme returns and is developed. There are harmonies for horns and clarinets, then an episodic song for violoncellos against a figure for the oboe. This figure is used thematically later on. The second theme enters in A minor for the horns over a pizzicato accompaniment for strings. This theme is carried out at considerable length. In the free fantasia section the episodic phrase and counter figure, as well as the two chief motives, are treated extensively. In the recapitulation section the first theme returns (flute) in B-flat major, in augmentation, and with rhythmic changes. The second theme (flutes and bassoons) returns in D minor. There is a short coda.

II. Larghetto, B-flat major, 3-8. The movement begins with the chief theme given out in full harmony by the strings. The second theme is of a sturdy nature, and is treated more contrapuntally until there is a passionate cantilena. The movement ends *pp* with a short coda on a figure taken from the second theme.

III. Vivace non troppo, D minor, 6-8. The movement begins with

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a saltarello * melody (violins). An obbligato phrase for horn has thematic significance later. A second theme is composed of alternate phrases for strings and figures for the wood-wind. The trio, D major, 2-2, is built on a gay theme, first for horns, and then taken up by the rest of the orchestra. In the short coda the theme of the trio returns (muted horns).

IV. Finale: Allegro molto Energico, F major, 6-4. After two measures for full orchestra, the horns give out the chief motive against full chords for the strings. The second motive, C major, 4-4, is for violins and violas in unison. There is elaborate development. The two themes are at last worked together. There is an imposing coda.

* Saltarello, a dance in 6-8 or 6-4 time, of the fifteenth and sixteenth centuries at Rome and in the neighborhood of that city. It is a duet dance "of a skipping nature, as its name implies." The man played a guitar and his partner struck a tambourine during the dance, although some say she held her apron and performed graceful evolutions. The number of the couples was not limited. Each couple moved in a semicircle, and the dance became faster and faster. It was especially popular with gardeners and vine-dressers, though it was occasionally introduced at courts. The name was also given to a shorter dance known to the contemporaneous Germans as "*Nachtanz*." The music began usually with a triplet at the beginning of each phrase. A harpsichord jack was called a saltarello, because it jumped when the note was struck. Counterpoint in saltarello is when six-eighth notes of the accompaniment are opposed to each half-note of the *cantus firmus*. The saltarello form has been frequently used by composers, as by Mendelssohn in his "Italian" symphony, by Alkan and Raff in piano pieces, by Gounod ("Saltarelle" for orchestra, 1877).—P. H.

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TONE POEM, "SAMSON" . . . . . RUBIN GOLDMARK

(Born in New York on August 15, 1872; now living there.)

Rubin Goldmark, a nephew of Karl Goldmark, was educated at the College of the City of New York, which he left when he was seventeen years old. While he was in college, he studied music with Alfred von Livonius. He spent two years in Vienna, where he studied the pianoforte with Anton Door and theory and composition with the Fuchs brothers. On his return to America Goldmark studied the piano with Joseffy and composition with Dvořák. In 1894 the state of his health obliged him to go to Colorado Springs, where he was director for some time of the Conservatory of Music. His sonata for violin and piano was played in Boston from manuscript by Messrs. Kneisel and Gebhard, at a Kneisel Quartet Concert, January 28, 1901. His overture to "Hiawatha" (composed in 1896) was played from manuscript in Boston, and for the first time, at a concert of the Boston Symphony Orchestra, January 13, 1900. There was a second performance on January 6, 1906.

The composer of "Samson" has kindly furnished us the following information about his tone poem.

***

"The orchestration of 'Samson' was completed in the summer of 1913 in Colorado Springs.* The composition and part of the orchestration were done during the few preceding summers in Colorado Springs, in Keene Valley (N.Y.), and in Europe. The final sketches date about five years back, but only the summer months could be utilized for composition. *Instrumentation:* Three flutes, (one interchangeable with piccolo), two oboes and English horn, two clarinets and bass clarinet, two bassoons and contra-bassoon, four horns, four trumpets, three trombones and bass tuba, kettle-drums, bass drum,

*The autograph score has the note: "Aug. 11th, 1913, Cheyenne Mt. Side, Colorado Springs, Colorado." P. H.

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small drum, triangle, cymbals, harp, and the usual strings. The composition, which is played in one movement, has the following four subtitles in the score: I. Samson; II. Delilah; III. The Betrayal; IV. In the Temple.

"The composition is intended to be programmatic in its broadest outlines only. The entire first part is a delineation of the heroic, impetuous character of Samson, foredoomed to a tragic end. It begins with a slow introduction (F minor, 3-4) for full orchestra (*pp*). A fragment of the principal Samson theme is announced by the full orchestra in *ff* chords, leading to an episode for wood-wind and harp, which also contains a descending phrase (oboes, then clarinets against an inversion of this phrase in bassoons, then 'cellos) that is used later, before the fall of the temple and in the Elegiac Postlude. This leads to another form of the main Samson theme in the horns and trombones, over which the violins play the theme of the introduction.

"The following Allegro energico (F minor, 3-4) contains the germinal Samson theme in the horns and one trumpet, over a tremolo of the strings. This is carried on by the wood-wind, and, after a brief development, is repeated in the full orchestra, leading to the Samson Warrior motive (full brass *mf* followed by the strings, with support of the full orchestra). A third Samson theme is presently introduced—an ascending phrase in the trombone and trumpets, expressive of his impetuous force. A development section follows (E minor and F-sharp minor), wood-wind over a rhythmic figure in the 'cellos and basses, interwoven with the first Samson theme.

"Out of a climax for full orchestra there arises suddenly the first Delilah theme (G-sharp minor, 4-4),—English horn and solo viola,—the call of the temptress. The principal Delilah theme is given to the clarinet (A major, 3-4). After this has been repeated by a solo violin, the full orchestra furiously interrupts with a short development of the various Samson motives (in the original F minor), indicative of his determined resistance. But the Delilah themes return a semitone higher. The principal Delilah motive is then taken up in a broad passage by the violins, against which horns and 'cellos battle with the Samson theme, leading to the final triumph of the Delilah motive. A

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slow passage follows (Andante molto tranquillo, G-flat major, 4-4), horn solo over divided violas and 'cellos with the wood-wind playing about contrapuntally. This part is expressive of Samson's wooing. The full orchestra with harp arpeggios then unites the Samson and Delilah themes, leading, after a brief period of repose, to a climax for full orchestra. A reminiscence of the Delilah theme (clarinet solo) brings the second part to a close.

"Tremolos in the violins begin the third part, a rhapsodic section, 'The Betrayal,' in which the various themes of the first part are intended to show Samson's consciousness of his enfeebled condition, his impotence, his rage and despair. The Delilah theme is used diminutively, as if in mockery.

"The fourth section, 'In the Temple' (Lento, E-flat minor, 4-4), opens with a new theme in the trumpet, supported softly by the full brass choir. To this is later added a fervent prayer melody in the clarinet. There is another outbreak of despair (full orchestra, crescendo to *fff* with muted trumpets). The fervent melody is then taken up by violins and 'cellos. It leads to a rapid section (wood-wind, horns, and soft trumpets, staccato, with sustained strings) indicative of Samson's returning strength. At its climax the fervent prayer melody is once more intoned by the full orchestra. It is interrupted by high tremolos in the violins. Detached chords in wood-wind and brass show his tugging at the temple walls. The collapse of the temple follows in a brief outburst of the full orchestra. This connects with the Elegiac Postlude (F minor, 3-4) built on the descending phrase of the introduction, to which an inversion of the principal Samson is joined. The rythm of the Samson Warrior theme is heard in the kettle-drums."

The list of Mr. Goldmark's compositions includes:—

Published: Trio in D minor for piano, violin, and 'cello. Sonata for pianoforte and violin, B minor. Quartet, A major, for pianoforte, violin, viola, and 'cello. Pianoforte pieces: Twilight Fantasies, "In the Forest." Songs, choruses for mixed and for female voices.

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POPULAR OPINIONS.

(From the *Pall Mall Gazette* of November 19, 1913.)

It is often very interesting to speculate as to what the public verdict will be on a new production, if only because experience proves that it is extremely difficult, in more cases than not, to discover beforehand the factors likely to make for success. Indeed, there seems to be no fixed standard, the truth being that people in the main are guided by their feelings rather than intellect, and these are worked upon sometimes in unaccountable ways. This surely must be the reason why the professional critics and the public occasionally take diametrically opposite views, and why a whole work of art may be universally praised in the press, but to end in being a *succès d'estime* or the reverse.

In the long run no one is really mistaken, the whole question resolving itself into different points of view. Generally speaking, that of the public is conservative in tone, and departures from the accepted traditions in art must necessarily be received with reserve. It is, however, readily sympathetic with qualities of a sensational order, and one can quite understand why Wagner's music was more popular from the very beginning than that of Schumann or Brahms, and, indeed, is still so. The case of Wagner is especially interesting, since it was one of a really great man being accepted by the public in the teeth of the reasoned judgment of the authorities. The latter for once were caught napping, evidently having allowed their intellectual faculties such free

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play that the obvious æsthetic appeal of the music was missed altogether. The *idée fixe* that opera could only be written in the formal stage of Mozart led to such astonishing criticisms that H. F. Chorley could write of "Tannhäuser" that Wagner's music was in entire discordance with its subject."

But there is another side to the picture, for the readiness to accept the obvious has not by any means always had as happy a result. We all feel now that the exterior brilliance of effect, the sensational glow of orchestral color, characteristic of Wagnerian opera, is superimposed upon an emotional sincerity which keeps the music in the place from which later and more daring methods might otherwise have ousted it. Not so with Meyerbeer, for example, once a great operatic idol of the multitude, whose method strikes one nowadays as being too shallow and his themes too commonplace to support the purely effective and spacious style of the writing. Then Mendelssohn is a composer of whom one hears it said from time to time that the pendulum will swing back, and that his one-time popularity will return. But will it? Shall we ever be familiarized again with more than the violin concerto "Elijah" or the overtures "Midsummer-Night's Dream" and "Hebrides"? It is very doubtful, since, if simplicity of method, clarity, and elegance are needed, they can be found elsewhere, and without a certain weakness in the sentiment of the expression.

It seems evident from past history that the most difficult quality to form a certain judgment about is sincerity. Undoubtedly here the public and professional critics alike can be equally misled. While in the one case every one must appreciate and value the warm enthusiasm which leads to generous acceptance of a man's creative work, the reserved judgment of the few represents a point of view to be respected. On the whole, as regards the composer, it is better for him, in the long run, if success comes late rather than early. For there can be no denying the fact that it is given to very few natures to remain absolutely indifferent to the opinion of their fellow-creatures, and he who begins by pleasing the public may quite unconsciously fall into the frame of mind which prompts writing to please them. Once that happens, the natural qualities of the expression which originally created

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the favorable impression may all too easily disappear, little obvious tricks and mannerisms taking the place of a genuine development, only to end in staleness and eventual neglect.

Of all brilliant exceptions to cases of the kind, that of Verdi naturally occurs to one as being the most remarkable. The forthcoming revival of "Falstaff" by the students of the Royal College of Music will bring forward the last creation of that great genius who a few years previously, and then at the age of seventy-three, had shown yet again to the world with his "Otello" that the creative artist must always be advancing. The fame of the composer was sufficient to give "Falstaff'" a temporary success. Its day, however, has yet to come. Just at present it seems impossible, with a public spoilt for pure musical comedy by the vogue for operas of a sensational and spectacular kind. Besides, one wants another Maurel, which calls to mind the fact that it is not only composers who may be harmed by public adulation. The greatest difficulty here lies in preventing the interpretative outlook from becoming cramped, owing to the insistent popular demand for constant repetition of the same performances.

In so far as the popular opinion never fails to recognize personality in the interpretative artist or qualities of sheer effectiveness and emotion in the creative, it is to be trusted, but the feelings which prompt such recognition are too primitive, so one might say, to make the judgments sound artistically. The musical art is a complex thing, and one cannot get away from the fact that there are certain qualities which make works endure and set up, as it were, a standard by which everything finally must be judged. When the characteristics of a composer's style are such as were those of Wagner, the appreciation can come first and the reasoning why afterwards. On the other hand, we may not be able to discover at first why it is that a new and strange voice attracts or repels, and, for example, may easily mistake emotion for sensuous excitement or the reverse, with the resulting differences of opinion which will always present so interesting a problem to the onlooker.

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Concerto in A minor for Pianoforte and Orchestra.

Ignace Jan Paderewski

(Born on November 6, 1860, at Kurilowka, in Podolia, a former province of Poland; now living at Morges, Switzerland.)

This concerto was composed in 1888. It was performed for the first time in that year by Mme. Essipoff. She played it at a Lamoureux concert in Paris on February 28, 1889.

The first performance in the United States was at a concert of the Boston Symphony Orchestra in Boston, March 14, 1891, when Mme. Julia Rive-King was the pianist and Mr. Nikisch conducted.

William Foster Apthorp wrote the following analysis for the Programme Book of January 28, 1893:—

"The first movement (allegro, in A minor, 3-4) begins with an orchestral ritornello, in which the first and second themes are very briefly exposed. Soon the pianoforte enters with the first theme in a way not very usual in modern concertos, and which rather recalls a device employed by Beethoven in his E-flat concerto. Instead of taking up this theme in a brilliant fortissimo, as the orchestra did at first, the pianoforte takes it up piano in an entirely different mood, and carries it out with a good deal of added embroidery, leading to a short climax, when the orchestra bursts forth with it once more in jubilant fortissimo. This leads to the second theme, which the wooden wind instruments sing against ornamental arpeggi on the pianoforte, until at last the solo instrument takes hold of it itself in working-out fashion. Soon a third, more cantabile theme appears in the pianoforte alone in A major. From this point the working-out grows more and more elaborate. The movement is written in a very free modification of the sonata form, to which the frequent appearances of the first theme in the orchestral tuttis impart something of a rondo character.

"The second movement (andante, in C major, 2-4) is a most graceful romanza, in which the pianoforte alternates with the orchestra in playing the lovely melody, and then gives itself up more and more to weaving ornamental passages around the almost purely orchestral development of the theme.

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"The third movement (allegro molto vivace, in A major, 2-4) is a brilliant rondo, the principal theme of which has a markedly Slavic accent. In strong contrast to this piquant, rollicking theme is a stately, almost hymnlike second theme, first announced in F-sharp major by the wind instruments, and again with still more pomp by the pianoforte and wind in A major towards the close of the movement. This second theme, however, plays but a small part in the working-out, which runs almost constantly on characteristic fragments of the first theme.

"It is worthy of note throughout this concerto how largely ornamental the pianoforte part is. Although the work was written by a pianist, by far the greater part of its musical structure and development is confided to the orchestra, and comparatively little to the pianoforte. By this is not meant that the pianoforte is not almost constantly doing something, but that the bulk of what it does is more in the way of ornamental passage-work than anything else. In this the composer has followed the lead of Liszt rather than that of Chopin and the older concerto writers. But his manner of treating the pianoforte is eminently that of a pianist. He invariably gives it that to do which it can do best, and generally that which it alone can do. It is especially noteworthy how he has kept clear of one marked tendency of modern concerto writers—and one which Liszt himself evinced on more than one occasion—to try to make the pianoforte vie with the orchestra in doing things which the latter can do far better and more easily than it can. There is hardly an instance in the whole concerto of the pianoforte's trying to do anything in the same spirit and in the same way that the orchestra does."

The orchestral part of the concerto is scored for two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

The concerto is dedicated to Theodor Leschetitzky.

***

Mr. Paderewski studied at the Musical Institute, Warsaw (1872–78),

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the piano under Janotha, harmony under Roguski. In 1876 and 1877 he gave concerts in Poland and Russia, and from 1879 to 1881 he taught at the Warsaw school. In 1883 he went to Berlin, where he studied composition with Kiel and Urban, and in 1884 he went to Vienna to take pianoforte lessons of Leschetitzky. He taught for a while at the Strassburg Conservatory, and then returned to Vienna. In 1887 he began his career as a virtuoso; he played in Vienna and Paris, and gave his first concert in London on May 9, 1890. His career after this is known to all.

The list of his compositions includes an opera, "Manru" (produced at Dresden, May 29, 1901; performed for the first time in America at the Metropolitan Opera House, New York, February 14, 1902; performed for the first time in Boston at the Boston Theatre, March 15, 1902);* a Concerto for pianoforte and orchestra, Op. 17; a "Polish Fantasia" for pianoforte and orchestra, Op. 19; Violin Sonata, Op. 13; pianoforte pieces and songs. Among his latest compositions are a Symphony in B minor, Op. 24, composed 1904–08 and performed for the first time at a concert of the Boston Symphony Orchestra in Boston, February 13, 1909, Mr. Fiedler conductor; a pianoforte sonata, Op. 21; and a set of Variations and Fugue for pianoforte, Op. 23. The latter work was performed for the first time in this country by Mr. Sigismund Stojowski, a pupil of Mr. Paderewski, January 23, 1907, in New York.

Biographies of Mr. Paderewski have been written by Mr. Henry T. Finck, "Paderewski and his Art" (New York, 1895), Dr. Alfred Nossig, "I. J. Paderewski" (Leipsic, *s. d.*), though this book is an "appreciation" rather than a biography; and by Edward A. Baughan (London and New York, 1908).

*The cast was as follows: Manru, Mr. Von Bandrowski; Ulana, Mme. Sembrich; Hedwig, Mme. Homer; Asa, Mme. Scheff; Urok, Mr. Bispham; Oros, Mr. Muehlmann; Jagu, Mr. Blass. Walter Damrosch conducted.

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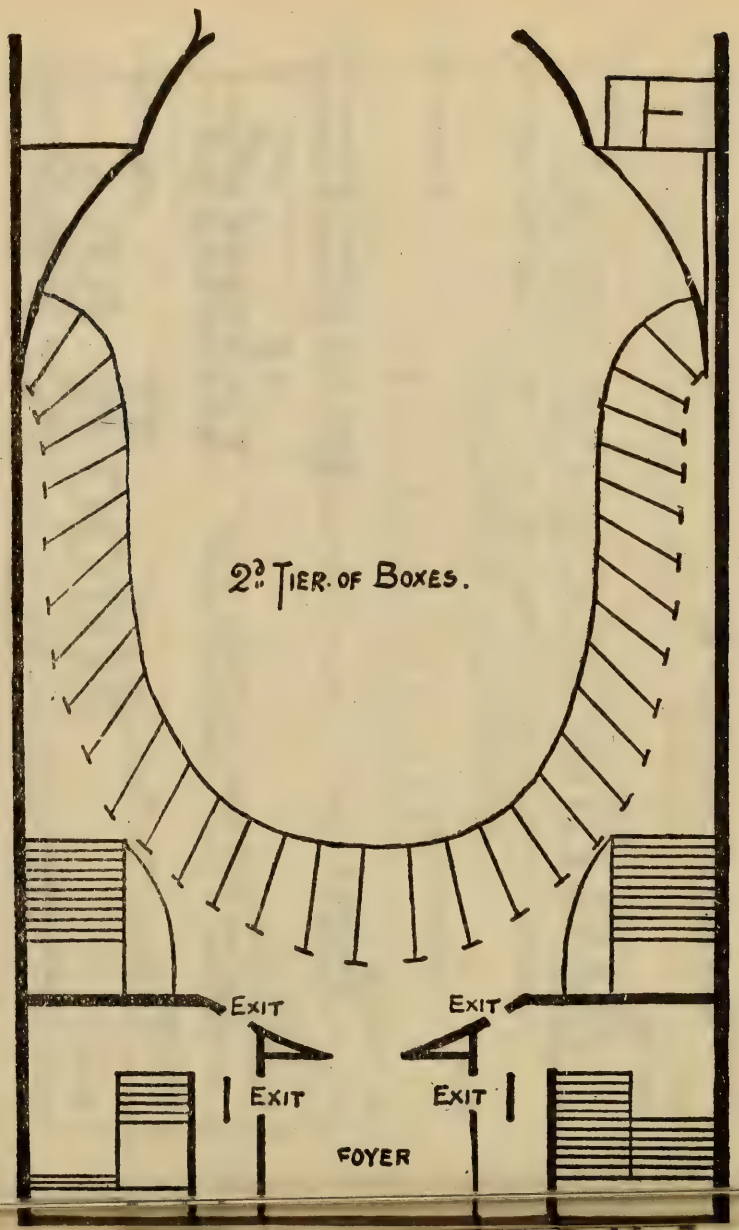
"Hymn to Venus"	Mme. VAN ENDERT,	February 19
BEETHOVEN		
Symphony in C major, No. 1, Op. 21		January 8
Symphony in A major, No. 7, Op. 92		November 6
BRAHMS		
Symphony in E minor, No. 4, Op. 98		February 19
"Tragic" Overture, Op. 81		November 6
CHADWICK		
Symphony in F major, No. 3		March 19
CORNELIUS		
Overture, "The Barber of Bagdad"		February 19
GOLDMARK		
Symphonic Poem, "Samson and Delilah"		March 19
HAYDN		
Symphony in D major, No. 2		January 8
HUMPERDINCK		
"Es schaukeln die Winde"	Mme. VAN ENDERT,	February 19
LISZT		
Symphonic Poem, No. 3, "The Preludes"		November 6
MAHLER		
Symphony in C-sharp minor, No. 5		December 4
MOZART		
Symphony in E-flat (K. 543)		January 8
PADEREWSKI		
Concerto for Pianoforte, in A minor, Op. 17	Mr. PADEREWSKI,	March 19
RAVEL		
"Ma Mère l'Oye"		February 19
R. STRAUSS		
"Wiegenlied"	Mme. VAN ENDERT,	February 19
"Caecilie"	Mme. VAN ENDERT,	February 19
TSCHAIKOWSKY		
Concerto in D major, for Violin, Op. 35	Mr. KREISLER,	December 4
WAGNER		
Overture, "The Flying Dutchman"		November 6
WOLF		
"Verborgenheit"	Mme. VAN ENDERT,	February 19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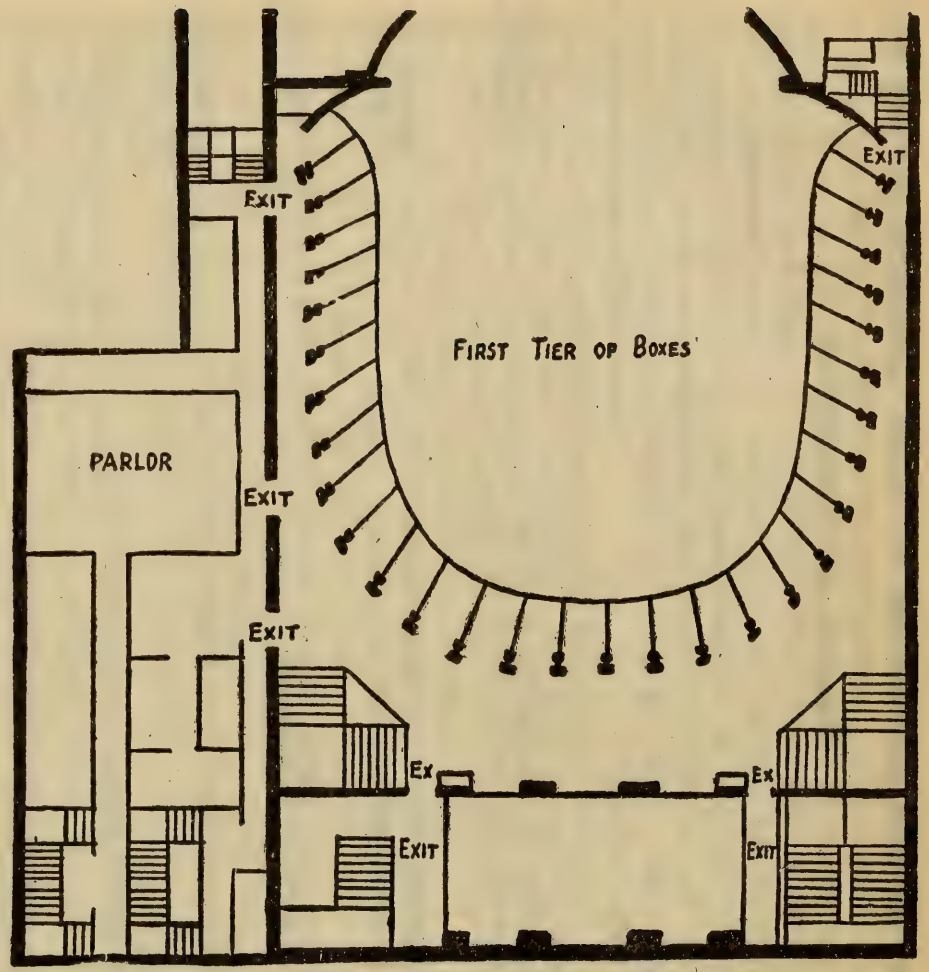
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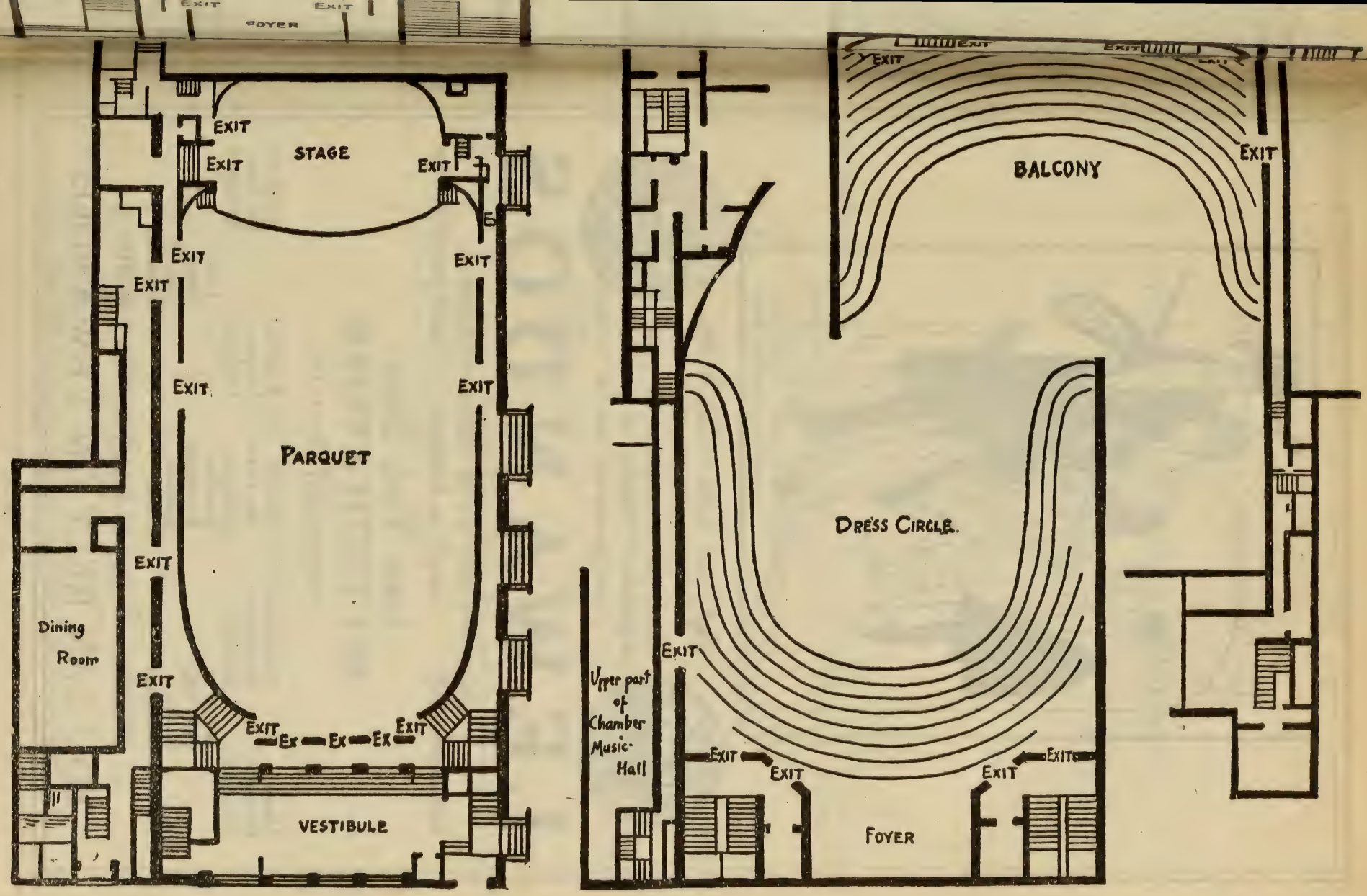
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PROGRAMME

Tschaikowsky . . . . Symphony No. 4, F minor, Op. 36

I. Andante sostenuto; moderato con anima in movimento di valse.
II Andantino in modo di canzona.
III. Scherzo; Pizzicato ostinato: Allegro.
IV. Finale: Allegro con fuoco.

Mozart . . . . Serenade in D major, "Haffner" (K. 250)

II. Andante.
III. Minuett.
IV. Rondo: Allegro.

Beethoven . Concerto for Pianoforte, No. 5, in E-flat major, Op. 73

I. Allegro.
II. Adagio un poco moto.
III. Rondo: Allegro ma non troppo.

SOLOIST

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Symphony in F minor, No. 4, Op. 36 . . . . Peter Tschaikowsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky composed this symphony in 1877–78 and lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassoff. The first draft was finished in May, 1877. He began the instrumentation on August 23 of that year, and finished the first movement September 24. He began work again toward the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Mr. Walter Damrosch conductor.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck. Her maiden name was Frolowsky, and she was born in the village Snamensk, government of Smolensk, February 10, 1831. She married in 1848 an engineer, and for some years she knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died, and she was left with eleven children and a fortune of "many millions of rubles." She dwelt at Moscow. Fond of music, she admired beyond measure certain works by Tschaikowsky, and she inquired curiously concerning his character as a man and about his worldly circumstances. She

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became acquainted with Kotek,* a pupil of Tschaikowsky in composition, and through him she gave Tschaikowsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt, and she sent him three thousand rubles; and in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation. She insisted that they should never meet. They never spoke together; but their letters to each other were frequent and intimate. Tschaikowsky poured out his soul to this woman, who is described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that is petty and conventional, but was pure in thought and action; a woman that was compassionate, but not sentimental.†

***

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

The first movement begins with a short introduction, Andante sostenuto, F minor, 3-4, with the Fate theme. This phrase is answered by wood-wind and trumpets against harmonies in horns, trombones, bassoons, tuba. The main body of the movement, Moderato con anima (in movimento di valse), F minor, 9-8, begins with the exposition of the first theme with melody in first violins and 'cellos. The development is in the wood-wind against an accompaniment of strings. The whole development is long and elaborate. There is a change, Moderato assai, quasi andante. A clarinet phrase is answered by descending chromatic scale-passages in the wood-wind and rising and

* Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolks, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.

† In December, 1890, Nadejda wrote Peter that on account of the complicated state of her business affairs she could not continue the allowance. Furthermore, she treated him with curious indifference, so that Tschaikowsky mourned the loss of the friend rather than of the pension. He never recovered from the wound. Nadejda von Meck died on January 25, 1894.

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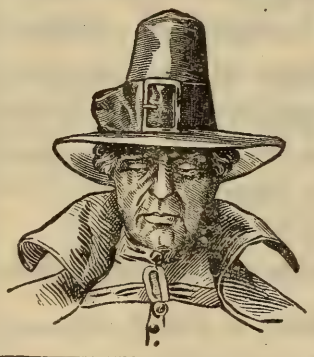
falling arpeggios in the violas, to a string accompaniment, but this is not the second theme: it is rather a counter-theme to the second theme, which is a sensuous song for 'cellos. This second theme is sung by flutes and oboe, and the development is concise. There is a sudden change to B major, and there is a pianissimo reappearance of the first theme modified in the wood-wind. After a struggle between the first and second themes the Fate motive is heard fortissimo from trumpets and other wind instruments. The free fantasia is elaborate and devoted to the working out of the first theme. The third part begins with the return of the counter-theme to the second theme, D minor, which is followed in turn by the second theme in F major in the horn against the counter-theme in the wood-wind. The development is practically a reproduction of the first part of the movement. The short and dramatic coda is concerned with the first theme.

II. Andantino in modo di canzona, B-flat minor, 2-4. The movement begins with a melancholy song for oboe. The strings play a march-like theme in A-flat major. These themes are developed in quasi-variation form. There is a middle part, più mosso, in which a rude melody appears as a sort of trio.

III. Scherzo, "Pizzicato ostinato"; allegro, F major, 2-4. There are three contrasted themes, one for all the strings pizzicati, one for the wood-wind, and the third for the brass and the kettledrums. The development of the second and third themes is at times simultaneous.

The Finale, Allegro con fuoco, F major, is a wild rondo. There are three chief themes: the first is exposed at the beginning by all the strings and wood-wind fortissimo against sustained chords in the brass. The second follows immediately,—a folk-tune, "In the Fields there stood a Birch-tree," for wood-wind. The third theme appears after a return of the first,—a joyous, march-like theme, sounded in harmony by full orchestra. Toward the end the Fate theme is proclaimed double fortissimo by all the wind instruments.

The Finale is described by Mrs. Newmarch as a set of variations on the folk-song, "In the Fields there stood a Birch-tree"; but the characterization is loose.



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Serenade in D major, "Haffner" (K. 250).

Wolfgang Amadeus Mozart

(Born at Salzburg on January 27, 1756; died at Vienna on December 5, 1791.)

This Serenade was composed at Salzburg in July, 1776, for the wedding of Elisabeth Haffner,* who was married to F. X. Späth on July 22. Elisabeth was the daughter of Sigmund Haffner, a wholesale merchant and burgomaster, characterized as "an excellent and patriotic man, who deserved well of Salzburg by reason of his large bequests." The Haffners were interested in the young Mozart. After Mozart made Vienna his home, he received a letter from Haffner in Salzburg, with an enclosure, a reminder of Mozart's indebtedness to a certain merchant of Strassburg, J. G. Scherz. Mozart, in a letter written December 6, 1783, begged his father to make good for him to Haffner for a month. Having reminded him of the circumstances attending the loan, he said that the most disagreeable feature of the case was that Scherz apparently had a poor opinion of him. "And then his correspondence with Haffner in Salzburg!" The letter is curious reading.

Mozart also wrote for this wedding a march in D major (K. 249). De Wyzewa and G. de Saint-Foix in their "W. A. Mozart," 1756–1777 (vol. ii. pp. 317–320), say that a little concerto in G major for violin with small orchestra, composed in July, 1776, was interpolated in the Serenade, and appears there as the Andante (No. 2), Minuet in G minor with Trio (No. 3), and Rondo: Allegro (No. 4).

In July, 1782, Mozart, writing to his father, told him how busy he was, hurried in composition, and yet he had been asked to compose another Serenade for a festive occasion in the Haffner family. The father had urged him to write this, and lessen his obligation to Haffner. Mozart sent an Allegro movement, promised two Minuets, an Andante, and a Finale in a few days, and, if possible, a March: "If

*In Jahn's "Mozart" (4 vols., 1856–59) the name is spelled "Hafner."

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not, you must take it from the 'Haffner music' (which is not at all known"). The reference was to the March in D major. He finally sent the March. This composition was the symphony in D major (K. 385), sometimes known as the "Haffner" Symphony. It consists of an Allegro, Andante, Minuetto, and Finale. It was performed at one of Mozart's concerts in Vienna, March 3, 1783, when he omitted the March and one of the Minuets in the first version.

The "Haffner" Serenade was first performed at concerts of the Boston Symphony Orchestra on November 14, 1885, when the first, second, third, and eighth movements were performed, Mr. Gericke conductor. On December 23, 1893, Mr. Paur conductor, Nos. 1, 2, 3, 4, and 8 were performed. On November 5, 1897, Nos. 1, 2, 3, 4, were performed, Mr. Paur conductor.

At the present concerts, Nos. 2, 3 and 4 will be played.

The Serenade is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, and the usual strings. Among the written parts in the Royal Library of Berlin there is an incomplete part for kettle-drums. The autograph score was in the possession of August Cranz, of Hamburg, in 1860. It passed into the collection of Dr. Leopold von Sonnleithner, of Vienna (1797–1873), known by his association with Schubert and his interest in procuring the publication of the first work, "Erlkönig" (1821). The score bears this title: "Serenata per lo Sposalizio del Sgr. Spath colla Sgra Elisabetta Haffner del Sgr. Caval. Amadeo Wolfgango Mozart."

***

Serenade and aubade are terms that have been loosely used. If one speaks by the card, an aubade is a concert of voice and instruments, or voices alone and instruments alone, given under the window of some

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one toward daybreak, *quod sub albam.* And yet the aubade is often called serenade, even when the concert is in the morning, witness the morning "serenade" in Rossini's "Barber of Seville." During the sixteenth and the seventeenth centuries serenades were exceedingly popular in Germany, and they were composed of vocal music or instrumental; and sometimes voices and instruments were united. The vocal serenades were usually male trios, quartets, or quintets. There were serenades also of wind instruments, with music of the chase, or simple fanfares. There were "torchlight serenades." Rousseau, who defines a serenade as a concert given at night, generally with instruments, insists that the delightful effect was due largely to the darkness, and also to the silence "which banishes all distraction." Georges Kastner comments on this statement, and adds that the celebrated viola player, the mystic Urhan, would never play to his friends unless the blinds of his little room were hermetically closed. Kastner also mentions ancient collections of serenades and nocturnes that might be called scholastic, written by Praetorius, Werckmeister, and others, and he classes these works with *quodlibets.*

In the eighteenth century* nearly every prince or rich nobleman had his own orchestra, which on summer evenings played in a park; and in cities, as Vienna, there was much music in the streets, music of a complimentary or amorous nature. The music composed for these open-air and evening concerts was also performed in halls.

Short movements for one instrument or several were known in Germany as Parthien, and they were seldom published. Then there was the *cassazione*, or cassation, from the Latin *cassatio;* and this species of music should have been a piece that brought the end of the concert, an

*Even in the sixteenth century princes and dukes plumed themselves upon their household musicians. The Duchess of Ferrara had her own orchestra, composed of women.

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overcoat-and-galoshes piece; but the term was applied to any piece suitable for performance in the open air at night. The serenade, which in form is much like the cassation, was performed during parties, dinners, wedding feasts, in the parlors or the gardens of princes or rich merchants. Haydn and Mozart wrote much music of this nature, but they did not always distinguish between the cassation and the serenade, according to Michel Brenet, who says that the serenade always opened with a march, and that the movements were separated by *Minuettos*. The number of movements was from one to ten, and the instruments were from four to six. When the pieces were played in the open air, the parts were not doubled. A cassation of four instruments was played by only four musicians.

The Serenade, Notturno, Cassation, and Divertimento differed from the older Suite in that all the movements were not in the same key, and the older dance forms—gavotte, sarabande, passacaglia, courante, bourrée, gigue, etc.—seldom appeared in them. "It is highly probable that compositions of this description were not intended to be played continuously, or with only such short waits between the separate movements as are customary in symphonies or concertos; upon the whole they were not strictly concert music, but intended to be given at festive gatherings. It is most likely that the several movements were intended to be played separately, with long intervals for conversation, feasting or other amusements between. Only in this way can the extreme length of some Serenades be accounted for. We find no instances of concert compositions of such length in other forms in Mozart's and Haydn's day."

Johann Mattheson believed that a serenade should be played on the water: "Nowhere does it sound better in still weather; and one can there use all manner of instruments in their strength, which in a room would sound too violent and deafening, as trumpets, drums, horns, etc. . . . The chief characteristic of the serenade must be tenderness, *la tendresse*. . . . No melody is so small, no piece so great that in it a certain chief characteristic should not prevail and distinguish it from others; otherwise it is nothing. And when one employs a serenade out of its

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List of Works performed at these Concerts during the Season of 1913-1914

BEETHOVEN		
Symphony in C minor, No. 5, Op. 67		February 21
Concerto for Pianoforte, in E-flat major, No. 5	Mr. PADEREWSKI,	March 21
Concerto in D major, for Violin, Op. 61	Mr. KREISLER,	December 6
DVOŘÁK		
Dramatic Overture, "Husitska," Op. 67		November 8
FRANCK		
Symphony in D minor		January 10
Symphonic Poem, "Les Aeolides"		November 8
GLAZOUNOFF		
Symphony in B-flat major, No. 5, Op. 55		November 8
HANDEL		
Concerto in F major, for Strings and two Wind Orchestras		December 6
HAYDN		
Symphony in G major, No. 6		December 6
LISZT		
"Hungaria," Symphonic Poem, No. 9		February 4
MOZART		
Overture to "The Magic Flute"		December 6
"Haffner," Serenade, Nos. 2, 3, 4		March 21
RIMSKY-KORSAKOFF		
Caprice on Spanish Themes, Op. 34		January 10
SCHMITT		
"La Tragédie de Salomé" (First time in New York)		January 10
SMETANA		
Overture "The Sold Bride"		November 8
R. STRAUSS		
Tone Poem, "Tod und Verklärung"		February 21
TSCHAIKOWSKY		
Symphony in F minor, No. 4		March 21

element—I mean effect—in congratulations, pageants, advancement of pupils in schools, etc., he goes against the peculiar nature of the thing. Things of government and military service are foreign to it; for the night is attached to nothing with such intimate friendship as it is to love" ("Kern melodischer Wissenschaft," Hamburg, 1737, p. 101).

The first symphonies of Sammartini (1705–75?) were written for open-air performance, and Mozart wrote his father in 1782 that one Martin had obtained permission to give twelve concerts in the Augarten at Vienna and four "grand concerts of night-music" in the finest squares of the town. Volkmann planned his three serenades for concert-hall use. Brahms applied the term "serenade" for his Op. 11 and Op. 16, which were published in 1860, but Hans Volkmann, in his biography of Robert Volkmann (Leipsic, 1903), says that the latter did not know these works of Brahms when he composed his own serenades. The serenades by Brahms are more in the symphonic manner; while the purpose of Volkmann was perhaps to write music that would satisfy the dictum of Athenæus: "Music softens moroseness of temper; for it dissipates sadness, and produces affability and a sort of gentleman-like joy." Yet Volkmann's third Serenade begins in doleful dumps.

***

II. Andante, G major, 3-4. Here begins the interpolated violin concerto. The movement opens with a little orchestral prelude, and the apparent first subject is really the continuation of the true chief theme. There is a gentle melodic response. After a ritornello the chief theme is given to the solo violinist. A second theme is also first given to the soloist, and the orchestra replies with a melodic figure repeated twice by the first violins and the flutes. The development section is very long, and an elaboration of preceding material. "For the first time in a concerto since 1773, Mozart in this incomparable Andante took the trouble to really vary the return. . . . But no analysis can give the slightest idea of the poetic charm of this reverie or the eminent diversity of the treatment. The orchestra has always a distinct personality, scarcely less important than that of the solo violinist; an orchestra in which the wind instruments constantly affirm their presence, spreading over the symphonic woof a rich and varied color."

III. Minuetto, G minor, 3-4. They that see in this Serenade the awakening of Mozart's genius, his awakening to "the world of musical passion of passion, life and pure beauty," note his return to the employment of minor tonalities. The trio of the first minuet in the Serenade itself is in D minor, and here is the key of G minor, the one that Mozart preferred among all the minor keys and stamped with his physiognomy.

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Some find a suggestion of the melodic line and the modulations of the minuet in the famous G minor symphony.

IV. Rondo, G major, 2-4. This rondo is perhaps the longest written by Mozart. "It is necessary to admit that its musical or poetic interest is far from justifying its unreasonable length. Perhaps this finale of the concerto, even more than that of the Serenade itself attests the haste of improvisation." The instrumentation is of an extreme poverty for wind instruments and also the strings. "The solo passages of the concerto are singularly destitute of the exterior virtuoso apparatus observed in the solos of the grand concertos of 1775."

Concerto No. 5, E-flat, for Pianoforte and Orchestra, Op. 73.

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven wrote this concerto in 1809 at Vienna. The town was occupied by the French from May 12 to October 14. Other works of the year were the String Quartet in E-flat, Op. 74, the Sonata in E-flat, Op. 81 *a*, Sonata, F-sharp major, Op. 78, a march for a military band, some pianoforte pieces, and songs. And it was in 1809 that Joseph Haydn died.

The autograph bears this inscription: "Klavier Konzert 1809 von LvBthvn." The concerto was published in February, 1811, and the title reads as follows: "Grand concerto pour le Pianoforte avec accompagnement de l'orchestre composé et dédié à Son Altesse Impériale Roudolphe Archi-Duc d'Autriche, etc., par L. v. Beethoven Œuv. 73."

It is said that the first public performance of which there is any record was at Leipsic on November 28, 1811. The pianist was Friedrich Schneider.* The *Allgemeine Musik Zeitung* described the concerto as

* Johann Christian Friedrich Schneider, organist, pianist, composer, teacher (1786–1853). He was busy as organist, pianist, and conductor at Leipsic, from 1807 to 1821, when he settled at Dessau, where he died.

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"without doubt one of the most original, imaginative, effective, but most difficult of all existing concertos." Schneider, it seems, played "with soul" as well as force, and the orchestra accompanied remarkably, for "it respected and admired composer, composition and pianist."

The first performance with which Beethoven was concerned was at Vienna on February 12, 1812, when Karl Czerny (1791–1857) was the pianist. The occasion was a singular sort of entertainment. Theodor Körner, who had been a looker-on in Vienna only for a short time, wrote home on February 15: "Wednesday there took place for the benefit of the Charitable Society of Noble Ladies * a concert and a representation of three pictures after Raphael, Poussin, and Troyes, as Goethe describes them in his 'Elective Affinities.' A new concerto by Beethoven for the pianoforte did not succeed." Castelli's "Thalia" gave as the reason of this failure the unwillingness of Beethoven, "full of proud self-confidence," to write for the crowd. "He can be understood and appreciated only by the connoisseurs, and one cannot reckon on their being in a majority at such an affair." Thayer moralizes on this statement. "The trills of Miss Sessi † and Mr. Siboni ‡ and Mayseder's Variations

* The title of this society was "Gesellschaft adelicher Frauen zur Beförderung des Guten und Nützlichen."

† There were four distinguished sisters by the name of Sessi. Marianne (1776–1847) was, perhaps, the most famous, and she was applauded in many cities, although the Earl of Mount Edgcumbe heard her in London in 1815, and wrote: "The first woman, Sessi, was somewhat of a singer, with whom, though it was difficult to find fault, it was equally so to be pleased." The oboist Parke admitted that her voice was "clear and powerful, its compass was extensive, and her style tasteful; but she sang without expression." Marianne married a rich grocer named Natorp. Imperatrice (1784–1808) married an army officer, Baron von Natorp, brother of the grocer. Caroline sang at Naples. Anna Maria (1790–1864) began her career at Vienna about 1811, and afterward was known on the stage as Neumann-Sessi. This débutante was probably Maria Theresa Sessi. She was of another family, and began her career at Parma in 1805; and on December 26 of that year she appeared at La Scala, Milan. She went to Vienna, afterward to cities of Poland and Russia, and from 1835 to 1837 she sang again in Italy, but without conspicuous success.

‡ Giuseppe Siboni, celebrated tenor, was born at Bologna in 1782. He was for a long time at the opera house in Prague. He died at Copenhagen in 1839.

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on the March from 'Aline' * were appropriate to the occasion and the audience." And he might have added with reference to this concerto the line of Burns, slightly altered:—

"Compar'd with this, Italian trills are tame."

The programme of this entertainment was as follows:—

1. Ouverture . . . . . *Cartellieri*†
2. Raphael's "Queen of Sheba doing Homage to King Solomon."
3. Scene and Aria from "Adelasia ed Aleramo" . . . . . *Mayr*‡
   (Sung by Ther. Sessi, her first appearance.)
4. Grand New Concerto for Pianoforte, dedicated to Archduke Rudolph by *Louis van Beethoven*, played by *Carl Cserny* (*sic*).
5. Poussin's "Esther Fainting before King Ahasuerus."
6. Aria from "Debora e Sisera" . . . . . *Guglielmi*§
   (Sung by Mr. Siboni.)
7. Variations for Violin on the March from "Aline" . *Maiseder* (*sic*)
   (Played by Mayseder.)
8. Duet from "Adelasia e Aleramo" . . . . . *Mayr*
   (Sung by Sessi and Siboni).
9. Franz de Troyes's "The Arrest of Haman by Command of Ahasuerus in the Presence of Esther."

The Vienna correspondent of the *Allgemeine Musik Zeitung* wrote that the extravagant length of the concerto diminished the total effect which the "noble production of the mind" would otherwise have made. As for Czerny, "he played with much accuracy and fluency, and showed that he has it in his power to conquer the greatest difficulties." But the correspondent wished that there were greater purity in his performance, a finer contour.

The tableaux pleased mightily, and each one was repeated.

* Joseph Mayseder, violinist and composer (1789–1863), was born at Vienna, and he died there. He seldom gave concerts, and he never went on tours; yet, as a virtuoso, he was admired by Paganini. There were several operas founded on the story of Aline, Queen of Golconda. The most famous were by Monsigny (1766), Berton (1803), Boieldieu (1808), Donizetti (1828).

†Casimir Anton Cartellieri (1772-1807), composer and chapel-master to Prince Lobkowitz at Liebeshausen.

‡"Adelasia ed Aleramo," opera by G. S. Mayr (1763–1845), was produced at La Scala, Milan, December 26, 1806, when Sessi created a part.

§"Debora e Sisera," oratorio (1794), by Pietro Guglielmi (1727 (?)–1804).

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One of the first performances, if not the first, in Boston, was at a concert of the Germania on March 4, 1854. The pianist was Robert Heller.*

The concerto was, no doubt, as Mr. Apthorp says, called the "Emperor" "from its grand dimensions and intrinsic splendor." The orchestral part is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement, Allegro, in E-flat, 4-4, opens with a strong chord for full orchestra, which is followed by a cadenza for the solo instrument.

The first theme is given out by the strings, and afterward taken up by the clarinets. The second theme soon follows, first in E-flat minor softly and staccato by the strings, then legato and in E-flat major by the horns. It was usual at that time for the pianist to extemporize his cadenza, but Beethoven inserted his own with the remark, "Non si fa una cadenza ma s' attacca subito il seguente" (that is to say, "Do not insert a cadenza, but attack the following immediately"); and he then went so far as to accompany with the orchestra the latter portion of his cadenza.

The second movement, Adagio un poco moto, in B major, 2-2, is in the form of "quasi-variations," developed chiefly from the theme given at the beginning by muted strings. This movement goes, with a suggestion hinted by the pianoforte of the coming first theme of the Rondo, into the Rondo, the Finale, Allegro, in E-flat, 6-8. Both the themes are announced by the pianoforte and developed elaborately. The end of the coda is distinguished by a descending long series of pianoforte chords which steadily diminish in force, while the kettledrums keep marking the rhythm of the opening theme.

* Robert Palmer, known as Robert Heller, was born at Canterbury, England, in 1833. He studied music and at the age of fourteen won a scholarship in the Royal Academy of Music, London. Fascinated by the performances of Robert Houdin, he dropped music to become a magician, and he came to the United States in September, 1852. Some say that he made his first appearance in New York at the Chinese Gardens as a Frenchman; others, that his first appearance was at the Museum, Albany, N.Y. He met with no success, and he then went to Washington, D.C., where he taught the piano and served as a church organist. He married one of his pupils, Miss Kieckhoffer, the daughter of a rich banker, and at once went back to magic. In New York he opened Heller's Hall, and was eminently successful. He then went to London, opened Poole's Theatre, and he came back to New York in 1875. He had given exhibitions of his skill in Australia and India. He died at Philadelphia, November 28, 1878. His name stands very high in the list of magicians. His tricks of "second sight" for a long time perplexed the most skilful of his colleagues. And he was one of the first to use electricity as a confederate. In his will he instructed his executors to destroy all his apparatus. For a long and interesting explanation of his "second sight" tricks, see "Magic," by A. A. Hopkins (Munn & Co., New York, 1897).

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Van Wynbergen, C.
Blumenau, W.

Violoncellos.

Warnke, H.
Urack, O.
Keller, J.
Nagel, R.
Barth, C.
Nast, L.
Belinski, M.
Folgmann, E.
Warnke, J.
Steinke, B.

Basses.

Kunze, M.
Gerhardt, G.
Agnesy, K.
Jaeger, A.
Seydel, T.
Huber, E.
Ludwig, O.
Schurig, R.

Flutes.

Maquarre, A.
Brooke, A.
Battles, A.
Chevrot, A.

Oboes.

Longy, G.
Lenom, C.
Fossé, P.

Clarinets.

Grisez, G.
Mimart, P.
Vannini, A.

Bassoons.

Sadony, P.
Mueller, E.
Fuhrmann, M.

English Horn.

Mueller, F.

Bass Clarinet.

Stumpf, K.

Contra-Bassoon.

Mosbach, J.

Horns.

Wendler, G.
Lorbeer, H.
Hain, F.
Resch, A.

Horns.

Jaenicke, B.
Miersch, E.
Hess, M.
Hübner, E.

Trumpets.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

Trombones.

Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

Tuba.

Mattersteig, P.

Harp.

Holy, A.

Tympani.

Neumann, S.
Kandler, F.

Percussion.

Zahn, F.
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Organ.

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Beethoven . . . . . Symphony in A major, No. 7, Op. 92

I. Poco Sostenuto; Vivace.
II. Allegretto.
III. Presto: Presto meno assai.
IV. Allegro con brio.

Brahms . . . . . "Tragic" Overture, Op. 81

Liszt . Symphonic Poem, No. 3, "The Preludes" (after Lamartine)

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Symphony in A major, No. 7, Op. 92 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The first sketches of this symphony were made by Beethoven probably before 1811 or even 1810. Several of them in the sketch-book that belonged to Petter of Vienna, and was analyzed by Nottebohm, were for the first movement. Two sketches for the famous allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1818 to Count Rasoumoffsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but he did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12. The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote

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on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert of Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three equale for four trombones, the sonata in G major for pianoforte and violin, Op. 96, some of the Irish and Welsh melodies for Thomson.

The score of the symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexiewna of All the Russias.

The first performance of the symphony was at Vienna, in the large hall of the university, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg, August 15, 1772. He was the son of an organ-builder. In 1792 he settled at Vienna as a music teacher, but he soon made a name for himself by inventing mechanical music works. In 1808 he was appointed court mechanician, and in 1816 he constructed a metronome, though Winkel, of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets and Beethoven tried them, as he did others. His life was a singular one, and the accounts of it are contradictory. Two leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others state that he took the

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panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his "Organographie," repeating the statement, adds, "I think there is an extra cipher." But Mälzel did visit America, and he spent several years here. He landed at New York, February 3, 1826, and the *Ship News* announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor of the panharmonicon and the Musical Time Keeper." He brought with him the famous automata,—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and he opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The Chess Player was invented by Wolfgang von Kempelen. Mälzel bought it at the sale of von Kempelen's effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player had strange adventures. It was owned for a time by Eugène Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel had much trouble in getting it away from him. Mälzel gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and closed October 28 of that year. He visited Boston again in 1828 and 1833. On his second visit he added "The Conflagration of Moscow," * panorama, which he sold to three Bostonians for six thousand dollars. Hence, probably, the origin of the panharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis"

* See in "The Life and Writings of Major Jack Downing" by Seba Smith (Boston, 2d ed., 1834) Letter LXIX. (page 231), dated Portland, October 22, 1833, "in which Cousin Nabby describes her visit to Mr. Maelzel's Congregation of Moscow."

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on his way from Havana to Philadelphia on July 21, 1838, and he was buried at sea, off Charleston. The *United States Gazette* published his eulogy, and said, with due caution: "He has gone, we hope, where the music of his Harmonicons will be exceeded." The Chess Player was destroyed by fire in the burning of the Chinese Museum at Philadelphia, July 5, 1854. A most interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Chess Congress," pp. 420–484 (New York, 1859). See also "Métronome de Maelzel" (Paris, 1833); the "History of the Automatic Chess Player," published by George S. Hilliard, Boston, 1826; Mendel's "Musikalisches Conversations-Lexicon." In Poe's fantastical "Von Kempelen and his Discovery" the description of his Kempelen, of tica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. His article, "Maelzel's Chess Player," a remarkable analysis, was first published in the *Southern Literary Messenger* of April, 1836. Portions of this article other than those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, two of the first chapel-masters of Vienna, who looked after the cannon in "Wellington's Sieg"; the young Meyerbeer, who beat the bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he

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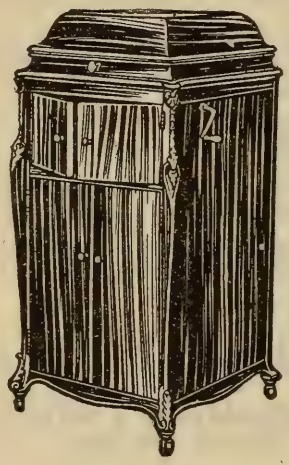

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did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was among the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October of 1813 to celebrate the victory of Wellington over the French troops in Spain on June 21 of that year. Mälzel had persuaded Beethoven to compose the piece for his panharmonicon, and furnished material for it, and had even given him the idea of using "God save the King" as the subject of a lively fugue. Mälzel's idea was to produce the work at concerts, so as to raise money enough for him and Beethoven to go to London. He was a shrewd fellow, and saw that, if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value. Beethoven dedicated the work to the Prince Regent, afterward George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a memorandum of it in the note-book which he carried with him to taverns.

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This benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear his own soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake: the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven was delighted with his success, so much so that he wrote a public letter of thanks to all that took part in the two performances. "It is Mälzel especially who merits all our thanks. He was the first to conceive the idea of the concert, and it was he that busied himself actively with the organization and the ensemble in all the details. I owe him special thanks for having given me the opportunity of offering my compositions to the public use and thus fulfilling the ardent vow made by me long ago of putting the fruits of my labor on the altar of the country."

The symphony was repeated in Vienna on February 27, 1814. On November 29 of that year it was performed with a new cantata, "Der glorreiche Augenblick," composed in honor of the Congress at Vienna

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and "Wellington's Sieg." The Empress of Austria, the Tsarina of Russia, the Queen of Prussia, were in the great audience. The concert was repeated for Beethoven's benefit on December 2, but the hall was half empty.

***

The first performance in Boston was at a concert of the Boston Academy, November 25, 1843.

The first performance in New York was at a concert of the Philharmonic Society, November 18, 1843, when Mr. U. C. Hill conducted.

The first performance in Leipsic was on December 12, 1816. The symphony was repeated "by general request" on April 23, 1817, and a third soon followed. Yet Friedrich Wieck, the father of Clara Schumann, could find nothing in the music, and he declared that musicians, critics, amateurs, and frankly unmusical persons were unanimous in the opinion that this symphony, especially the first movement and the finale, had been composed in a lamentable state of drunkenness (*trunkenen Zustand*); it lacked melody, etc.

Other first performances: London, June 9, 1817 (Philharmonic Society). Only the allegretto found favor with the critics. Paris,—the allegretto was performed at the Concerts Spirituels of the Opéra in 1821, and it was substituted for the larghetto of the Second Symphony, in D major. In 1828 the Seventh Symphony, as a whole, was played in a transcription for the pianoforte, eight hands, April 20, by Bertini (the transcriber), Liszt, Sowinski, and Schunke. The first orchestral performance of the whole was by the Société des Concerts, March 1, 1829, under the direction of Habeneck. St. Petersburg, March 6, 1840. Moscow, December 28, 1860. In Italy the Società orchestrale romana performed the symphony seven times during the years 1874–98.

The symphony was played at Colonne concerts in Paris twenty times from February 8, 1874, to December, 1905. It was played thirty-five times at Lamoureux concerts in Paris from October 23, 1881, to March 17, 1906. The symphony was "danced" by Miss Isadora Duncan at the Trocadéro, Paris, in 1904, when Mr. Laporte conducted Colonne's orchestra.

***

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Beethoven gave a name, "Pastoral," to his Sixth Symphony. He went so far as to sketch a simple programme, but he added this caution for the benefit of those who are eager to find in music anything or everything except the music itself: "Rather the expression of the received impression than painting." Now the Seventh Symphony is a return to absolute music, the most elevated, the most abstract.

Yet see what commentators have found in this Seventh Symphony. One finds a new pastoral symphony; another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany delivered from the French yoke. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and warlike, such as the ancient Moors of Spain. An old edition of the symphony gave this programme: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast." Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the andante pictured a procession in an old cathedral or in the catacombs; while Dürenberg, a more cheerful person, prefers to call it the love-dream of a sumptuons odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of Bacchus or an orgy of villagers after a wedding. Oulibicheff goes so far as to say that Beethoven portrayed in this Finale a drunken revel to express the disgust excited in him by such popular creations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the Seventh Symphony," says Wagner, "is this eleventh variation."

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But why should anything be read into the music of this Seventh Symphony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the third movement is an old pilgrim hymn of Lower Austria, but the statement is of only antiquarian interest.

To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. The Seventh Symphony needs no analysis; it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

***

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. The first movement opens with an Introduction, poco sostenuto, A major, 4-4. A melodic phrase is given to the oboe, then clarinets, horns, bassoons, against crashing chords of the full orchestra. This figure is worked contrapuntally against alternate ascending scale passages in violins and in basses. There is a modulation to C major. A more melodious motive, a slow and delicate dance theme, is given out by wood-wind instruments, then repeated by the strings, while double-basses, alternating with oboe and bassoon, maintain a rhythmic accompaniment. (A theme of the first movement is developed out of this rhythmic figure, and some go so far as to say that all the movements of this symphony are in the closest relationship with this same figure.) The initial motive is developed by the whole orchestra fortissimo, A major; there is a repetition of the second theme, F major; and a short coda leads to the main portion of the movement.

This main body, Vivace, A major, 6-8, is distinguished by the persistency of the rhythm of the "dotted triplet." The tripping first theme is announced, piano, by wood-wind instruments and horns, accompanied by the strings. It is repeated by the full orchestra fortissimo. The second theme, of like rhythm and hardly distinguishable from the first, enters piano in the strings, C-sharp minor, goes through E-flat major in the wood-wind to E major in the full orchestra, and ends quietly in C major. The conclusion theme is made up of figures taken from the first. The first part of the movement

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is repeated. The free fantasia is long and elaborate. The third section is in orthodox relationship with the first, although the first theme is developed at greater length. The coda is rather long.

II. Allegretto, A minor, 2-4. The movement begins with a solemn first theme played in harmony by violas, violoncellos, and double-basses. The strongly marked rhythm goes almost throughout the whole movement. The second violins take up the theme, and violas and violoncellos sing a counter-theme. The first violins now have the chief theme, while the second violins play the counter-theme. At last wood-wind instruments and horns sound the solemn, march-like motive, and the counter-theme is given to the first violins. The rhythm of the accompaniment grows more and more animated with the entrance in turn of each voice. A tuneful second theme, A major, is given to wood-wind instruments against arpeggios for the first violins, while the persistent rhythm is kept up by the basses. There is a modulation to C major, and a short transition passage leads to the second part. This is a repetition of the counter-theme in wood-wind instruments against the first theme in the basses and figuration for the other strings. There is a short fugato on the same theme, and the second theme enters as before. There is a short coda.

III. The third movement, Presto, F major ,3-4,* is a brilliant scherzo. The theme of the trio, assai meno presto, D major, 3-4, is said to be that of an old pilgrim hymn in Lower Austria. "This scherzo in F major is noteworthy for the tendency the harmony has to fall back into the principal key of the symphony, A major." A high-sustained A runs through the trio.

IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to Mr. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,—"unbuttoned joy," as the composer himself would have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda

* Mr. Alexander Siloti, the Russian pianist and conductor, contributed an article to the *Signale* of September 17, 1913, in which he argued that this whole Scherzo should be considered as being in 6-4 instead of 3-4.

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to it, "as a chorus might follow upon the stanzas of a song." There is imitative contrapuntal development of a figure taken from the bacchantic theme. A second theme of a more delicate nature is announced by the strings and then given to wind instruments. There are strong accents in this theme, accents emphasized by full orchestra, on the second beat of the measure. Brilliant passage-work of the orchestra, constantly increasing in strength, includes a figure from the first theme. There is a repeat. The first theme is then developed in an elaborate manner, but the theme itself returns, so that the rondo character is preserved. There is a return to the first theme in A major. The third part of the movement is practically a repetition of the first, but the second theme is now in A minor. There is a long coda with a development of the figure from the first theme over a bass which changes from E to D-sharp and back again. The concluding passage of the theme is used fortissimo, and the movement ends with a return of the conspicuous figure from the main theme.

***

Richard Wagner, in "The Art Work of the Future": "To give his tone-shapes that same compactness, that directly cognisable and physically sure stability, which he had witnessed with such blessed solace in Nature's own phenomena—this was the soul of the joyous impulse which created for us that glorious work, the Symphony in A major. All tumult, all yearning and storming of the heart, become here the blissful insolence of joy, which snatches us away with bacchanalian might and bears us through the roomy space of Nature, through all the streams and seas of Life, shouting in glad self-consciousness as we tread throughout the Universe the daring measures of this human sphere-dance. This symphony is the *Apotheosis of Dance* herself: it is Dance in her highest aspect, as it were the loftiest Deed of bodily motion incorporated in an ideal mould of tone. Melody and Harmony unite around the sturdy bones of Rhythm to firm and fleshy human shapes, which now with giant limbs' agility, and now with soft, elastic pliance, *almost before our very eyes*, close up the supple,

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teeming ranks; the while now gently, now with daring, now serious,* now wanton, now pensive, and again exulting, the deathless strain sounds forth and forth; until, in the last whirl of delight, a kiss of triumph seals the last embrace"!—*Englished by William S. Ellis.*

***

Miss Isadora Duncan, assisted by the Symphony Orchestra of New York, Mr. Walter Damrosch conductor, danced the Seventh Symphony in the Metropolitan Opera House, New York, November 6, 1908.† While Mr. H. E. Krehbiel in the *Tribune* of November 7 deplored the fact that this music was chosen to display Miss Duncan's art, he declared that her exhibition was "dignified, beautiful, moving," and he made these remarks, which are now pertinent:—

"The suggestion to use Beethoven's A major symphony as an accompaniment to a pantomimic dance evidently came from Wagner, who once, descanting on its superbly rhythmical character, spoke of it as the 'apotheosis of the dance, the ideal embodiment in tones of bodily movements.' It is not the first time that it has occurred to some one to associate a plastically delineative art with Beethoven's symphonic music; but heretofore the purpose has been to help to an appreciation of the beauty and significance of the music, not to make the music a help to an appreciation of the art arbitrarily consorted with it. Years ago in Germany the experiment was tried of accompanying the 'Pastoral' symphony with a series of panoramic paintings. The 'Pastoral' symphony is programmatic music of a pretty obvious sort, with its imitations of nature's voices; but the experiment was a failure because the listeners who loved the music did not want to have imagination and emotion fettered by the pictures presented to another sense. The same objection militates against Miss Duncan's pantomimic interpretation of the seventh symphony, though in a less degree, perhaps,

* Amid the solemn-striding rhythm of the second section, a secondary theme uplifts its wailing, yearning song; to that rhythm, which shows its firm-set tread throughout the entire piece, without a pause, this longing melody clings like the ivy to the oak, which without its clasping of the mighty bole would trail its crumpled, straggling wreaths upon the soil, in forlorn rankness; but now, while weaving a rich trapping for the rough oak-rind, it gains for itself a sure and undishevelled outline from the stalwart figure of the tree. How brainlessly has this deeply significant device of Beethoven been exploited by our modern instrumental-composers with their eternal "subsidiary themes"!—R. WAGNER.

† She danced and interpreted the second, third, and fourth movements of the Seventh Symphony in Symphony Hall, Boston, December 14, 1908, with an orchestra of sixty-five players from the Boston Symphony Orchestra, led by Mr. Strube. She danced these movements again in the same hall, November 17, 1909.

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because that interpretation is sufficiently vague to leave the imagination free; but it does disturb perfect appreciation of the music which is here sufficient unto itself.

"It is a pleasure to recognize great beauty, exquisite grace and eloquent expressiveness in Miss Duncan's art. It is easy to ridicule her claim that she is reviving an art which was cultivated by the Greeks two millenniums ago, but one possessed of artistic sensibilities cannot see her without feeling some of the enthusiasm which fired the mind of Charles Kingsley at the mere imagining of what the ancient dance was —'in which every motion was a word, and rest as eloquent as motion; in which every attitude was a fresh motion for a sculptor of the purest school, and the highest physical activity was manifested, not, as in coarse pantomime, in fantastic bounds and unnatural distortions, but in perpetual, delicate modulations of a stately and self-sustained grace.' We can scarcely think of a happier description than this of Miss Duncan's art. When applied to so extended a work as a symphony, however, it necessarily loses consistency, becomes diffuse. Her notion of Beethoven's instrumental poem seems to be something like that of Professor Ludwig Bischoff, one of the early antagonists of Wagner, and the one to whom we owe the phrase 'music of the future.' In a programme written more than a generation ago he treated the work very happily as a sequel to the 'Pastoral' symphony, conjuring up pictures of the autumnal merrymakings of the gleaners and vine-dressers, the tender melancholy of a lovelorn youth (here, in the allegretto, is where Miss Duncan entered the wordless play yesterday), the pious canticle of joy and gratitude for Nature's loveliness and Nature's gifts, and the final outburst when 'Joy beckons again and the dance melodies float out upon the air and none stands idle; the ground trembles, joyous shouts sound through the merry din and old and young are borne off in the mazes.' All this is fanciful, of course, but Miss Duncan made it seem very real and natural. Her finale was a classic bacchanale in which there floated past the vision scores of the pictures with which ancient art has made us familiar, their beauty enhanced by the exquisitely rhythmic movements of the dancer's body. No doubt there were many who went to yesterday's exhibition filled merely with curiosity: if so, they surely remained to wonder and admire."

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"Tragic" Overture, Op. 81 . . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Although the "Tragic" Overture is Op. 81, and the "Academic" Op. 80, the "Tragic" was composed and performed before the "Academic"; it was performed for the first time at the fourth Philharmonic concert at Vienna in 1880; * it was published in 1881. The first performance in Boston was by the Symphony Orchestra, October 29, 1881.

The overture has been characterized as "a tragedy not of actual happenings, but of soul life." No hero, no event, suggested programme music or any specific musical portrayal, although Hanslick, sworn partisan of Brahms, says that, if it be necessary to associate the overture with any particular tragedy, that tragedy is "Hamlet." The secondary theme in F is associated by some with Ophelia, and the episode in B-flat major with Fortinbras. Others remember that Dingelstedt in 1876 wished to organize a "Faust" Festival, and Brahms, asked whether he would write the music, expressed his willingness. To them this overture is a "Faust" overture.†

The "Tragic" Overture may be said to be a musical characterization of the principles of tragedy as laid down by Aristotle or Lessing; it mirrors, as Reimann puts it, the grandeur, the loftiness, the deep earnestness, of tragic character; "calamities which an inexorable fate has imposed on him leave the hero guilty; the tragic downfall atones for the guilt; this downfall, which by purifying the passions and awakening fear and pity works on the race at large, brings expiation and redemption to the hero himself." Or as Dr. Deiters puts it: "In this work

* Yet some German commentators give January 4, 1881, and Breslau, as the date and the place of the first performance of both the "Tragic" and the "Academic."

† See Kalbeck's "Johannes Brahms," vol. iii., Part I., pp. 257-259 (Berlin, 1910).

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we see a strong hero battling with an iron and relentless fate; passing hopes of victory cannot alter an impending destiny. We do not care to inquire whether the composer had a special tragedy in his mind, or if so, which one; those who remain musically unconvinced by the unsurpassably powerful theme, would not be assisted by a particular suggestion."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, strings.

The work begins Allegro ma non troppo, D minor, 2-2. After two introductory fortissimo chords the first theme is announced against a drum-roll by strings. The first portion of the theme is repeated by wood-wind, violas, 'cellos, double-basses, supported at times by brass. A subsidiary theme appears in violins and violas. Wind instruments sing an expressive syncopated passage; the first section of the chief theme is intoned by wood-wind and strings in unison; second trombone and bass tuba have a descending and pianissimo motive. The second theme, a song in F major, is given to violins, accompanied by strings, clarinets, bassoons. Two episodes with fresh material follow. In the development the first theme and the trombone tuba theme are especially used. The second and song theme is soon crowded out by the chief theme, which is augmented and still more passionate. The first section of the overture is so much developed that it often seems the true free fantasia; but the fantasia is comparatively short,—comparatively, for the working-out is elaborate, but the enormous length of the first section makes the fantasia seem short. The third section contains the conclusion-period of the first, with some deviations from the original plan; it leads to a short coda.

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Symphonic Poem No. 3, "The Preludes" (after Lamartine).

Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar in 1849–50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)." * The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XVme Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the

* "Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a hand-written score.

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Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt made his first appearance as a composer in the Gewandhaus, Leipsic, with "Les Préludes," the symphonic poem "Mazeppa," the pianoforte concerto in E-flat major (Hans von Bülow, pianist), and his romance "Englein hold im Lockengold" at a concert given for the "Orchester-Pensions-Institut," February 26, 1857. "Mazeppa" shocked the conservatives and provoked polemical articles, also a poem "Franz Liszt in Leipzig" by Peter Cornelius.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The first performance of "Les Préludes" in Boston was at a Philharmonic concert, December 3, 1859, when Arthur Napoleon,* pianist, made his first appearance in the city. "Les Préludes" was performed by the Philharmonic Society of New York, April 30th of the same year.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempest is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle

* Arthur Napoleao (Napoleone) was born at Oporto, March 6, 1843. He made a sensation as a boy pianist at Lisbon, London (1852), Berlin (1854), studied with Charles Hallé at Manchester, made tours throughout Europe and North and South America, and about 1868 settled in Rio de Janeiro as a dealer in music and musical instruments. After his retirement from the concert stage he composed pieces for pianoforte and orchestra, pianoforte pieces, and he served as a conductor.

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the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Préludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass-drum, cymbals, harp, and strings.

The symphonic poem begins Andante, C major, 4-4, with a solemn motive, the kernel of the chief theme. This motive is played softly by all the strings, answered by the wood-wind in harmony, and developed in a gradual crescendo until it leads to an Andante maestoso, C major, 12-8, when a new phase of the theme is given out fortissimo by 'cellos, double-basses, bassoons, trombones, and tuba, against sustained harmonies in other wind instruments and arpeggios in violins and violas. The development of this phase leads by a short decrescendo to a third phase, a gentle phrase (9-8) sung by second violins and 'cellos against an accompaniment in the first violins. The basses and bassoons enter after every phrase with the first figure of the original solemn phase

The development of this third phase of the chief theme leads to the entrance of the second theme, E major, 12-8, given out by horn quartet and a quartet of muted violas (divided) against arpeggios in the violins and harp. (This phrase bears a striking resemblance to the phrase, "Idole si douce et si pure," sung by Fernando in the duet with Balthasar (act i., No. 2) in Donizetti's "La Favorite."*) The theme is played afterward by oboes, clarinets, and bassoons, against a more elaborate accompaniment, while violins and flutes introduce flowing passages between the phrases. The horn brings back the third phase of the chief theme, pianissimo, while the violins are loath

* "La Favorite," opera in four acts, text by A. Royer and Gustav Waöz, music by Donizetti, was produced at the Opéra, Paris, December 2, 1840. It was written originally in three acts for the Renaissance Theatre, Paris, and entitled "L'Ange de Nisida." Scribe collaborated in writing the text of the fourth act. The subject was taken from Baculard-Darnaud's tragedy, "Le Comte de Comminges." The part of Fernando was created by Gilbert Duprez (1806–96); the parts of Léonor, Alphonse, and Balthasar were created, respectively, by Rosine Stoltz, Barroilhet, and Levasseur.

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to leave the initial figures of the second theme. The third phase of the theme dies away in flutes and clarinets

Allegro ma non troppo, 2-2. The working-out section is occupied chiefly with the development of the first theme, and the treatment is free. The initial figure of this theme is the basis of a stormy passage, and during the development a warlike theme is proclaimed by the brass over an arpeggio string accompaniment. There is a lull in the storm; the third phase of the chief theme is given to oboes, then to strings. There is a sudden change to A major, Allegretto pastorale, 6-8. A pastoral melody, the third theme, is given in fragments alternately to horn, oboe, and clarinet, and then developed by wood-wind and strings. It leads to a return of the second theme in the violins, and there is development at length and in a crescendo until it is sounded in C major by horns and violas, and then by wood-wind and horns.

Allegro marziale, animato, in C major, 2-2. The third phase of the chief theme is in horns and trumpets against ascending and descending scales in the violins. It is now a march, and trombones, violas and basses sound fragments of the original phase between the phrases. There is a brilliant development until the full orchestra has a march movement in which the second theme and the third phase of the chief theme are united. There are sudden changes of tonality,—C major, E-flat major, F-sharp major. The second phase of the chief theme returns fortissimo in basses bassoons, trombones, tuba, C major, 12-8, against the harmonies in other wind instruments and arpeggios in violins and violas that are found near the beginning of the work.

***

Mr. C. A. Barry thus answers the question, "Why was Liszt obliged to invent a new term of designation for works of a symphonic character?'"

"It may be explained that finding the symphonic form, as by rule established, inadequate for the purposes of *poetic* music, which has for its aim the reproduction and re-enforcement of the emotional essence of dramatic scenes, as they are embodied in poems or pictures, he felt himself constrained to adopt certain divergencies from the pre-

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scribed symphonic form, and, for the new art-form thus created, was consequently obliged to invent a more appropriate title than that of 'symphony,' the formal conditions of which this would not fulfil. The inadequateness of the old symphonic form for translating into music imaginative conceptions arising from poems or pictures, and which necessarily must be presented in a fixed order, lies in its 'recapitulation' section. This Liszt has dropped; and the necessity of so doing is apparent. Hence he has been charged with formlessness. In justification, therefore, of his mode of procedure, it may be pointed out to those of his critics who regard every divergence from established form as tending to formlessness, that the form which he has devised for his Symphonic Poems in the main differs less from the established form than at first sight appears. A comparison of the established form of the so-called classical period with that devised by Liszt will make this apparent.

"The former may be described as consisting of (1) the exposition of the principal subjects; (2) their development; and (3) their recapitulation. For this Liszt has substituted (1) exposition; (2) development; and (3) further development; or, as Wagner has tersely expressed it, 'nothing else but that which is demanded by the subject and its expressible development.' Thus, though from sheer necessity rigid formality has been sacrificed to truthfulness, unity and consistency are as fully maintained as upon the old system, but by a different method, the reasonableness of which cannot be disputed.

"In listening to Liszt's Symphonic Poems, it should be borne in mind that it is essentially 'poetic' or 'programme' music that we have to deal with, and, at the same time, that this class of music, as represented by different composers, exists in very varied degrees. Art has been thus tersely categorised by Mr. Theodore Watts. 'All art,' he says, 'is divisible into two kinds: (1) that which is primarily symbolical, and is defined by the Eastern mind, through Zoroaster, as "apparent pictures of unapparent realities"; (2) that which is dramatic or imitative of nature, and defined by the Western mind, through Goethe, as "Simple Representation."' Such a definition seems as applicable to musical as to plastic art. In the first class may be placed all 'absolute' or 'abstract' instrumental music, for which every listener may devise a 'programme' for himself, though none be avowedly provided by the composer. In the second class we would place such music as comes directly under the denomination of 'descriptive.'

"Following the predecent of Bach in his capriccio, 'Sopra la Lontananza del Frata (*sic*) dilettissimo,' which has often been quoted as an

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early instance of 'programme' music and of Beethoven in his 'Pastoral' Symphony (to mention but two salient examples of a happy combination of the symbolical with the descriptive), it may be said of Liszt that he has chosen a middle course. At the same time, while laying a far greater stress upon the necessity of an avowed poetic basis than did either of these masters, he has kept the 'imaginative' and the 'symbolical' far more closely in view than the 'imitative' and the realistically 'descriptive.'"

Overture to "The Flying Dutchman" . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It was sketched at Meudon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the

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trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's ballad, and it is worked up with great energy.

***

Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera, and it should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

"Der fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter; the steersman, Bielezizky. Wagner conducted.

The first performance in America was in Italian, "Il Vascello Fantasma," at Philadelphia, November 8, 1876, by Mme. Pappenheim's Company.

The first performance in Boston was in English at the Globe Theatre, March 14, 1877: Senta, Clara Louise Kellogg; Eric, Joseph Maas; Daland, George A. Conly; the steersman, C. H. Turner; Mary, Marie Lancaster; Vanderdecken, the Dutchman, William Carleton.

***

It was undoubtedly due to the dramatic genius of Mme. Wilhelmine Schröder-Devrient (1804–60) that a poor performance was turned the first night into an apparent triumph. It is said that in the part of Senta she surpassed herself in originality; but Wagner wrote to Fischer in 1852 that this performance was a bad one. "When I recall what an extremely clumsy and wooden setting of 'The Flying Dutchman' the imaginative Dresden machinist Hänel gave on his magnificent stage, I am seized even now with an after-attack of rage. Messrs. Wächter's and Risse's genial and energetic efforts are also faithfully stored up in my memory."

Wagner wished Senta to be portrayed as "an altogether robust Northern maid, thoroughly naïve in her apparent sentimentality."

He wrote: "Only in the heart of an entirely naïve girl surrounded by the idiosyncrasies of Northern nature could impressions such as those of the ballad of the 'Flying Dutchman' and the picture of the pallid seaman call forth so wondrous strong a bent as the impulse to redeem the doomed: with her this takes the outward form of an

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active monomania such, indeed, as can only be found in quite naïve natures. We have been told of Norwegian maids of such a force of feeling that death has come upon them through a sudden *rigor* of the heart. Much in this wise may it go, with the seeming 'morbidness' of pallid Senta."

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment; he was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing-vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

In Paris Wagner became acquainted with Heine, and they talked together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing."

How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the scenario for 500 francs, how "Le Vaisseau Fantôme, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, November 9, 1842, and failed,—there were eleven performances,—all this has been told in programme-books of these concerts. Music was set by Ernst Lebrecht Tschirch (1819–52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852; Riemann says it was not performed.

***

Heine's "Aus den Memoiren des Herrn von Schnabelewopski" was published in 1833. The story of the play seen by Schnabelewopski is

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in chapter vii. I here use the translation by Mr. Charles Godfrey Leland:—

"My old grand-aunt had told me many tales of the sea, which now rose to new life in my memory. I could sit for hours on the deck, recalling the old stories, and when the waves murmured it seemed as if I had heard my grand-aunt's voice. And when I closed my eyes I could see her before me, as she twitched her lips and told the legend of the Flying Dutchman. . . . Once by night I saw a great ship with outspread blood-red sails go by, so that it seemed like a dark giant in a scarlet cloak. Was that 'the Flying Dutchman'? But in Amsterdam, where I soon arrived,"—Herr von Schnabelewopski sailed from Hamburg,—"I saw the grim Mynheer bodily, and that on the stage.

"You certainly know the fable of the Flying Dutchman. It is the story of an enchanted ship which can never arrive in port, and which since time immemorial, has been sailing about the sea. When it meets a vessel, some of the unearthly sailors come in a boat and beg the others to take a packet of letters home for them. These letters must be nailed to the mast, else some misfortune will happen to the ship, above all if no Bible be on board, and no horse-shoe nailed to the foremast. The letters are always addressed to people whom no one knows, and who have long been dead, so that some late descendant gets a letter addressed to a far-away great-great-grandmother, who has slept for centuries in her grave. That timber spectre, that grim gray ship, is so called from the captain, a Hollander, who once swore by all the devils that he would get round a certain mountain, whose name has escaped me, in spite of a fearful storm, though he should sail till the Day of Judgment. The devil took him at his word; therefore he must sail forever, until set free by a woman's truth.* The devil, in his stupidity, has no faith in female truth, and allowed the enchanted captain to land once in seven years and get married, and so find opportunities to save his soul. Poor Dutchman! He is often only too glad to be saved from his marriage and his wife-saviour, and get again on board.

"The play which I saw in Amsterdam was based on this legend. Another seven years have passed; the poor Hollander is more weary than ever of his endless wandering; he lands, becomes intimate with

*In the legend as originally told there was no salvation for Vanderdecken, who had tried to make the Cape of Good Hope in a storm, and had sworn with horrid oaths that he would weather Table Bay though he should beat about till the Day of Judgment.—P. H.

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a Scottish nobleman, to whom he sells diamonds for a mere song, and, when he hears that his customer has a beautiful daughter, he asks that he may wed her. This bargain also is agreed to. Next we see the Scottish home; the maiden with anxious heart awaits the bridegroom. She often looks with strange sorrow at a great, time-worn picture which hangs in the hall, and represents a handsome man in the Netherlandish Spanish garb. It is an old heirloom, and according to a legend of her grandmother is a true portrait of the Flying Dutchman as he was seen in Scotland a hundred years before, in the time of William of Orange. And with this has come down a warning that the women of the family must beware of the original. This has naturally enough had the result of deeply impressing the features of the picture on the heart of the romantic girl. Therefore when the man himself makes his appearance, she is startled, but not with fear. He too is moved at beholding the portrait. But when he is informed whose likeness it is, he with tact and easy conversation turns aside all suspicion, jests at the legend, laughs at the Flying Dutchman, the Wandering Jew of the Ocean, and yet, as if moved by the thought, passes into a pathetic mood, depicting how terrible the life must be of one condemned to endure unheard-of tortures on a wild waste of waters,—how his body itself is his living coffin, wherein his soul is terribly imprisoned—how life and death alike reject him, like an empty cask scornfully thrown by the sea on the shore, and as contemptuously repulsed again into the sea—how his agony is as deep as the sea on which he sails—his ship without anchor, and his heart without hope.

"I believe that these were nearly the words with which the bridegroom ends. The bride regards him with deep earnestness, casting glances meanwhile at his portrait. It seems as if she had penetrated his secret; and when he afterwards asks: 'Katherine, wilt thou be true to me?' she answers: 'True to death.'"

And then the attention of Herr von Schnabelewopski was diverted by an extraordinary amatory adventure.

"When I re-entered the theatre, I came in time to see the last scenes of the play, where the wife of the Flying Dutchman on a high cliff wrings her hands in despair, while her unhappy husband is seen on the deck of his unearthly ship, tossing on the waves. He loves her, and will leave her lest she be lost with him, and he tells her all his dreadful destiny, and the cruel curse which hangs above his head. But she cries aloud, 'I was ever true to thee, and I know how to be ever true unto death!'

"Saying this, she throws herself into the waves, and then the enchantment is ended. The Flying Dutchman is saved, and we see the ghostly ship slowly sinking into the abyss of the sea.

"The moral of the play is that women should never marry a Flying

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Dutchman, while we men may learn from it that one can through women go down and perish—under favorable circumstances!"

Was Heine moved to write his fantastic story by Fitzball's foolish play?

***

The writer of an article published in *Ausland* (1841, No. 237) claims that the legend of the Flying Dutchman rests on an historical foundation; that the hero was Bernard Fokke, who lived early in the seventeenth century, kept full sail, no matter what the weather was, and made the journey from Batavia to Holland in ninety days and the round trip in eight months. Inasmuch as the winds and currents were not then well known, and it was then the habit to lower the sails at the slightest threat of storm, the sailors claimed that he was a sorcerer, a man in league with the devil. Furthermore, Fokke was a man of extraordinary size and strength, of repulsive appearance and manners, whose common speech was blasphemy. At last he sailed and never returned; and the rumor was current that Satan had claimed him, that Fokke was condemned to run forever between the Cape of Good Hope and Cape Horn. And then sailors began to see the Phantom Ship, captain, steersman, and a few hands, all very old and with long beards. A bronze statue of Fokke stood on the island of Kuiper, where all ships sailing from Batavia could see it, until in 1811 it was taken away by Englishmen. (See "Mythologie der Folkssagen," by F. Nork, Stuttgart, 1848, pp. 939–944.)

***

It is not easy to say when the legend told by sailors first attracted the attention of poets and dramatists.

Sir Walter Scott introduced it in "Rokeby," written in 1812.

> Bertram had listed many a tale
> Of wonder in his native dale.
>
> . . . . . .
>
> Or of that Phantom Ship, whose form
> Shoots like a meteor through the storm;
> When the dark scud comes driving hard,
> And lower'd is every top-sail yard,
> And canvas, wove in earthly looms,
> No more to brave the storm presumes!
> Then, mid the war of sea and sky,
> Top and top-gallant hoisted high,
> Full spread and crowded every sail,
> The Demon Frigate braves the gale;
> And well the doom'd spectators know
> The harbinger of wreck and woe.

In a foot-note Scott says: "The cause of her wandering is not altogether certain," but he gives as "the general account" the story that she was

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originally a richly laden vessel on board of which a dreadful act of murder and piracy had been committed; that the plague broke out among the crew; that they went from port to port in search of shelter, but were excluded fro n fear of the pest; that at last, "as a punishment of their crimes, the apparition of the ship still continues to haunt those seas in which the catastrophe took place." The events in "Rokeby" were supposed to take place "immediately subsequent to the great battle of Marston Moor, 3d July, 1644.'

In 1803 Dr. John Leyden introduced the Flying Dutchman into his "Scenes of Infancy," and imputed the punishment to the fact that the vessel was a slaver.

In *Blackwood's Magazine* of May, 1821, appeared a story entitled "Vanderdecken's Message Home; or, The Tenacity of Natural Affection." The story is about a ship that was hailed by the Flying Dutchman, commanded by one Vanderdecken, whose sailors begged the privilege of sending letters home to Amsterdam. These letters were addressed to dead men and women. As no one dared to touch these letters, they were left on the deck by the unearthly visitors. The frightened sailors of flesh and blood were relieved when their vessel heaved and threw the letters overboard. The Flying Dutchman disappeared, and the weather, which had been foul, immediately cleared. The writer says that the phantom crew saw Amsterdam for the last time seventy years before the story was told.

Edward Fitzball's play, "The Flying Dutchman," was produced at the Adelphi Theatre, London, December 6, 1826. Fitzball in his smug memoirs says that the subject was "a very fresh one. . . . The 'Flying Dutchman' was not by any means behind 'Frankenstein' or 'Der Freischütz' itself in horrors and blue fire. T. P. Cooke was the Dutchman, which I don't believe he ever greatly fancied; however, he played it, as he looked it, to perfection. The drama caused a great sensation. During the rehearsals Cooke walked through his part like a person who submits with noble resolution to a martyrdom. On the first night's representation the tremendous applause he met with, being in that part a great actor in spite of himself, convinced him thoroughly that he had made a slight mistake." The piece is, indeed, a silly one. Vanderdecken is in league with a female devil, and wishes a wife only to swell the number of his victims. He comes in blue flames out of the sea, and waves a black flag, decorated with a skull and cross-bones. There is little of the old legend or of Heine's

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version in this piece for which George Herbert Bonaparte Rodwell (1800–52) wrote "an original overture" and other music. It has been supposed that Heine saw this play at the Adelphi in 1827; but Mr. Ellis, the translator of Wagner's prose works, after a most minute examination of the facts, regards this as extremely improbable (see "The Meister," London, vol. v., 1892).

The story of the Phantom Ship, however, was popular in the London of 1827. There was a Flying Dutchman at Astley's, there was a Flying Dutchman at Islington, and bill-boards showed the Dutchman on a cliff.

Captain Marryat's well-known novel, "The Phantom Ship," was published in 1839. His attempt to release the wretched hero from his fate was not fortunate.

"Vanderdecken," a play by Percy Fitzgerald and W. G. Wills, was produced at the Lyceum, London, June 8, 1878, with Irving as Vanderdecken. A. W. Pinero, the dramatist, then played the small part of Jorgen. The music was by Robert Stoepel. Irving's Vanderdecken was highly praised. Indeed, Mr. George Bernard Shaw, as late as 1897, puts these words into Irving's mouth: "I can create weird, supernatural figures like Vanderdecken (Vanderdecken, now forgotten, was a masterpiece), and all sorts of grotesques." The piece itself was considered weak, and, to use a phrase of Dr. Johnson, "inspissated gloom." "A fatal blemish was the unveiling of the picture, on the due impressiveness of which much depended, and which proved to be a sort of grotesque daub, greeted with much tittering,—a fatal piece of economy on the part of the worthy manager."

***

Wagner himself took the legend seriously. He spoke of it at length in his "Communication to my Friends" (1851). The Dutchman symbolizes "the longing after rest from amid the storms of life." The Devil is the element of flood and storm. Wagner saw in Ulysses and the Wandering Jew earlier versions of the myth. And then, of course, Wagner talked much about the eternal and saving woman. Ulysses, it is true, had his Penelope; but what woman saved the Wandering Jew?

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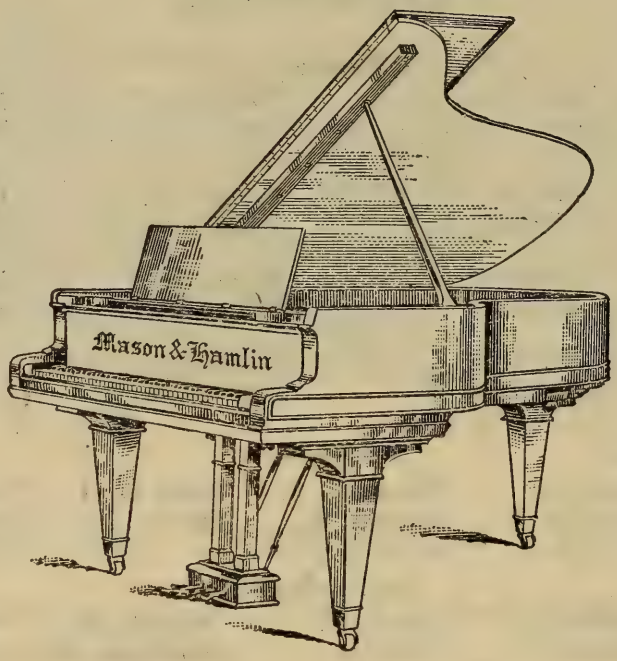

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"La Tragédie de Salomé" for Orchestra, after a Poem by Robert d'Humières, Op. 50 . . . . . Florent Schmitt

(Born at Blâmont (Meurthe-et-Moselle), France, September 28, 1870; now living in Paris.)

"La Tragédie de Salomé," a mute drama in two acts and seven scenes by Robert d'Humières, with music by Florent Schmitt, was performed for the first time at the Théâtre des Arts, Paris, November 9, 1907. There were also first performances of a one-act comedy, "Sensationnel Article," by G. Casella and André de Fouquières, and a comedy in two acts, "Le Dernier Troubadour," by Maurice Soulié and Jean Thorel.

The cast of "La Tragédie de Salomé" was as follows: Hérode, M. Gorde; Jean-Baptiste, M. Lou Van Tel; Salomé, Mme. (*sic*) Loie Fuller; Hérodias, Mlle. J. Zorelli. Miss Fuller danced the dance of pearls, the dance of the peacock, the dance of serpents, the dance of steel, the dance of silver, and the dance of fear. "All the other persons in the drama," wrote M. Edmond Stoullig, "dwelt immovable in looking at Loie Fuller. What could they have done better? There was nothing to do except to admire with open mouth." The amiable Jules Clarétie wrote for *Le Temps* (November 5, 1907) a highly eulogistic article about a rehearsal of this performance, which may be found in Loie Fuller's volume of Memoirs published in French some years ago and in an English translation of this year (pp. 281–288). There is a picture of Miss Fuller in the Dance of Fear. Miss Fuller before this had mimed Salomé in a pantomime by Armand Silvestre and Charles Henry Meltzer, with music by Gabriel Pierné, at the Comédie Parisienne, Paris, in March, 1895.

The orchestra at this theatre was a small one, too small for the composer to realize his intentions. He afterwards put together several

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episodes to form a suite in two parts for concert use. The original score was to the present one as a sketch to a picture. The suite was first performed at a Concert Colonne in Paris, January 8, 1911, when Mr. Pierné conducted. There was a later performance at a Lamoureux concert, October 20, 1912.

"La Tragédie de Salomé," with Schmitt's music, was performed by the Russian Ballet at the Châtelet, Paris, in April, 1912. Mme. Natacha Trouhanowa mimed Salomé, and the composer conducted. The orchestra was the Lamoureux.

There was a performance of the ballet by the Russian Company with Schmitt's music at Drury Lane, London, June 30, 1913, when the part of Salomé was danced by Mme. Karsavina.

***

The score is dedicated to Igor Strawinski, the composer. These instruments are required: piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, sarrusophone, four horns, three trumpets, three trombones, bass tuba, kettledrums, snare-drum, bass drum, triangle, cymbals, tam-tam, Glockenspiel, two harps, and the usual strings.

***

The Tragedy of Salomé.

by Robert d'Humières.

I.

Prelude.

A terrace of Herod's Palace, overlooking the Dead Sea. The mountains of Moab shut in the horizon, rose-colored and russet-hued, dominated by the bulk of Mount Nebo, on which Moses, at the threshold of the Promised Land, saluted Canaan before dying. The sun is sinking. John slowly walks across the terrace and disappears.

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Dance of Pearls.

Torches light the stage. Cloths and jewels which overflow from a precious coffer sparkle under the glare of the flambeaux. Herodias, deep in thought, plunges her hands into the mass, raises on high the necklaces and the veils spangled with gold. Salome, as one fascinated, appears, bends over the chest, adorns herself, and with a childish joy outlines her first dance.

II.

The Enchantments on the Sea.

Salome has disappeared. Herod, enwrapped by the darkness, is lost in thoughts of lust and fear, while the watchful Herodias spies him.

Then on the cursed sea mysterious lights flicker and seem to arise from the depths. The buildings of the engulfed Five Cities are dimly revealed beneath the waves. One would say that old crimes recognize Salome and call to her in brotherly fashion. It is like unto a projection on a magic looking-glass of the drama that is playing in the brains of the couple seated there and silent in the night. The music comments on the demoniacal phantasmagoria.

Snatches of ancient orgiac ditties, choked by the rain of bitumen and ashes on the terraces of Sodom and Gomorrah, are vaguely breathed. Dance measures, the shivering of stifled cymbals, the clapping of hands, sighs, mad laughter that spreads and dies away.

Then a voice arises from the abyss.

Herod is overcome. He hearkens. Mists now come up from the sea, enlaced figures assume a shape and mount from the depths, a living cloud from which, as brought forth by the dim dream and the ancient sin, Salome suddenly springs up, irresistible.

Far off the thunder rolls. Salome begins to dance. Herod starts to his feet.

Dance of the Lightnings.

Total darkness covers the stage, and the rest of the drama is seen imperfectly by flashes of lightning. There is the lascivious dance, Herod's pursuit, the amorous flight, Salome seized, her veils plucked off by the Tetrarch's hand. For

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a moment she is nude, but John suddenly appears, steps forward, and covers her with the anchorite's cloak. The furious gesture of Herod is quickly interpreted by Herodias. Her signal delivers John over to the executioner, who leads him away, and soon reappears, holding John's head on a brazen charger.

The triumphant Salome takes the trophy and outlines a step, laden with her funereal burden. Then, as one feeling sudden uneasiness, as if the voice of the beheaded had whispered in her ear, she runs all at once to the edge of the terrace, and hurls the charger over the battlement into the sea. And the sea turns to the color of blood, and Salome falls in a swoon, while mad terror sweeps away Herod, Herodias, and the executioners in frantic flight.

Salome comes to herself. The head of John appears, stares at her, then disappears. Salome quakes and turns away, in anguish. The head again gazes at her from another part of the stage. Salome wishes to steal away. And the heads, arising, are now everywhere.

Salome, terrified, turns about to escape the bloody vision.

Dance of Fear.

As she dances, the storm breaks. A furious wind envelops her. Sulphurous clouds roll about the precipice; the tempest rocks the sea. Pillars of sand rush in the desert places. The tall cypresses writhe tragically, and break in pieces with a crash. The bolt falls, and shatters the stones of the citadel. Mount Nebo vomits flame. The chain of Moab is on fire. All things burst on the dancer, who is swept about by an infernal frenzy.

***

The parents of Florent Schmitt, although he was born in Lorraine, are Alsatians. Mr. Calvocoressi,* noting this fact, thinks that Schmitt's Alsatian descent "may help to account for his classical turn of mind—especially as by a curious misappropriation (originating in the fact

*The article from which I quote here and later was published in the *New Music Review* (New York) of July, 1912.—P. H.

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that the great classics from the eighteenth century to the decadence of classicism inclusively, were German), what we commonly call classicism in music is in truth a result of specially German idiosyncrasies. His French blood and French culture have prevented him from having his originality impaired by scholasticism." The elder Schmitt was a musician, who took a special interest in church music and was violently opposed to Wagner. The son studied music at an early age. When he was seventeen, he resolved to devote himself to music. He took pianoforte lessons at Nancy of Henri Hess, and worked at harmony with Gustave Sandré. In October, 1889, he entered the harmony class directed by Théodore Dubois at the Paris Conservatory. He took a second *accessit* at the end of the year. Albert Lavignac replaced Dubois the next year, and Schmitt took a second prize. Counterpoint, fugue, and composition were studied under Massenet, and in 1896–97 with Gabriel Fauré, Massenet's successor. Schmitt did military service, but in 1897 took the first second *grand prix* with his cantata "Frédégonde," and in 1900 was awarded the first *grand prix de Rome* for his cantata "Sémiramis," text by Eugène and Édouard Adenis. "Sémiramis" was performed at a Colonne concert, Paris, December 9, 1900 (singers, Miss Hatto and Messrs. Laffitte and Ballard). From Rome he sent to Paris the first movement of his pianoforte quintet and some songs the first year. In the second he sent a symphonic poem suggested by the Ramayana, "Combat des Raksasas et délivrance de Sîta." The manuscript was lost in the flood at Paris, January, 1910. The third year he sent a symphonic étude, "Le Palais hanté," based

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on Poe's poem. Five "Feuillets de Voyage" orchestrated, "Musiques de plein-air," and "Psaume XLVI." were sent the fourth year.

And then Schmitt travelled in Germany and Austria, and visited North Africa and Turkey. Returning to Paris, he composed much. Some of his compositions written at Rome were performed at the Conservatory in December, 1906. His Psalm was among them, and it was performed by the Société Musicale Indépendante on June 9, 1910. At Lamoureux concerts these works were played: "Le Palais hanté," January 8, 1905; "Musiques de plein-air" ("Danse désuète" and "Procession dans la Montagne"), December 16, 1906; "Musique sur l'eau" and "Tristesse au jardin," two poems for singer and orchestra, February 27, 1910 (Mme. Jeanne Lacoste, singer). The Quintet for pianoforte and strings was performed in April, 1909, at the Cercle Musical, and a few days afterwards at the Société Nationale de Musique by Maurice Dumesnil, pianist, and the Firmin Touche Quartet.

It is said that Schmitt has been influenced largely by Chabrier and Debussy, but he is ranked among the neo-classics. He is neither a "Franckist" nor an impressionist. To quote Mr. Calvocoressi again: "He stands apart and baffles all attempts at classification. He is as capable of construing, of dealing with broad and complex forms, abstract emotions and 'pure' music as any of the 'intellectualists'; as richly endowed with fancy, receptiveness and capacity of creating delicate and refined modes of expressing himself as any impressionist. . . . His music, however, has attracted comparatively little attention, and certainly less criticism (laudatory or destructive) than that of his principal rivals of the French school; perhaps for the simple reason of its being practically impossible to include in the wholesale detractions or panegyrics lavished by partisans of either extreme 'school.' For, if the composer is decidedly modern in spirit and in methods, he avoids all mannerisms of form as well as of idiom and diction. The chief idiosyncrasy of his music is its variety and adaptability, according to moods or to subjects. Some of his shorter and picturesque works, like the delightful 'Lucioles' for piano, are remarkable specimens of musical impressionism pure and simple; the Symphonic Study on Edgar Poe's 'Haunted Palace' or the music to 'La Tragédie de

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Salomé' show a luxuriance of vivid colors and imagery, a direct method of treatment that reminds one of Russian Masters like Balakireff, or Glasounoff in his first manner; certain minor compositions, like the 'Reflets d'Allemagne,' or the 'Rapsodies' (piano duets), reveal a vein downright germanic, but tempered by a lurking whimsical fantasy akin to that of a Chabrier; in greater works, like the 'XLVI Psalm,' or the magnificent pianoforte Quintet, the directness of purpose and of style, the profundity and sober earnestness challenge comparison but with the classical masterpieces.

"Even more noteworthy than the variety of qualities that M. Schmitt has in common with other progressive French musicians is the fact that he reveals himself as deeply imbued with classical tendencies: not of the reactionary, imitative sort to which we owe so much counterfeit classicism, but of the sort resulting from the natural affinities of an artist who has much to say and says it in the most appropriate way. His music remains free from the abstract intellectuality and formalism that are so dangerous to all arts, and reveals a temperament loving sounds and rhythms for their own intrinsic beauty. It possesses that inwardness, that effusive lyricism through which it at times differs from the music of the 'impressionist' school, whose members strive to be as little subjective as possible, not to thrust their individuality forward in their music—in other words, as an English critic, Mr. Edwin Evans (Jr.), has very aptly put it, to suggest rather than to explain, or even to state. He does not scruple to use, at times, the simplest, and so to speak, the most massive dynamic effects. He shuns neither grandiloquence, nor insistence, nor any of the plain, if effective, means of classical art, never to be met with in the works of a Debussy or of a Ravel. But with him they are never mere rhetorical expedients, and nowise resemble the stereotyped airs and graces of the post-classicists. In fact, that straightforward idiom, that epic diction, being natural to M. Schmitt in some of his moods, appear in his music alive and original, whereas elsewhere they are obviously borrowed from musical chrestomathies. This affords a demonstration of what true creative power may do even with the simpler forms; but it should not be overlooked that the date of all M. Schmitt's works remains unmis-

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takable, and that none of them could have been written at another period; even where the proportions and methods are classical, the spirit is entirely modern. . . . It must be added that M. Schmitt, whose output is tolerably great, has not written first-class music only, but much that is indifferent, especially among his early works; and this fact may have misled some people. He appears at his best in his Quintet (an absolute masterpiece), in his orchestral and choral works, and in some of his piano pieces, like the 'Musiques Intimes,' the 'Nuits Romaines' (including the 'Lucioles' already mentioned), and the Rapsodies. His solo songs, although at times good—like the 'Poèmes des lacs' with orchestral accompaniment—are not strikingly good; but the songs for four voices (Op. 39) are beautiful and characteristic. This inequality of his output (which, moreover, is no longer noticeable in the works of his maturity) should not be deemed surprising. Except a few hypercritical musicians of to-day, all artists have produced imperfect and even worthless works—often simultaneously with their most admirable."

***

A carefully prepared catalogue of Schmitt's works up to 1911 may be found in Octave Séré's "Musiciens français d'Aujourd'hui" (Paris, 1911), pp. 401–403. The most important are as follows:—

ORCHESTRAL: "En Été," Op. 3, 1893; Combat des Raksasas et délivrance de Sîta, symphonic poem after the Ramayana, 1898; "Musiques de plein-air: Danse; Procession; Accalmie," Op. 44, 1900; "Le Palais hanté," symphonic study after Poe, Op. 49, 1904. Rapsodie Polonaise and Rapsodie Viennoise, Op. 53, 2 and 3, originally for two pianofortes, 4 hands, 1904.

BALLETS: "La Tragédie de Salomé"; "Ourvaci" (not completed?).

CHORAL, ETC.: Psaume XLVI. for solo voices, chorus, organ, and orchestra, Op. 38, 1904; Hymne funèbre for mixed chorus and military band, Op. 46, 1899; Chansons à 4 voix, for vocal quartet with accompaniment of orchestra or piano: 1. Véhémente; 2. Nostalgique; 3. Naïve; 4. Boréale; 5. Tendre; 6. Martiale,—Op. 39, 1903.

CHAMBER MUSIC: Andante et Scherzo for chromatic harp and string quartet, Op. 35, 1906; Quintet in 3 parts for pianoforte and string quartet, Op. 51, 1905–08; Lied et Scherzo for double quintet of wind instruments, of which one is a solo horn, Op. 54, 1910.

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"Reflets d'Allemagne," to which Mr. Calvocoressi refers, are pianoforte pieces for four hands: Eight Waltzes, Heidelberg, Coblentz, Lübeck, Werder, Vienne, Dresde, Nuremberg, Munich, Op. 28, 1905. Werder, Dresde, Nuremberg, and Munich have been orchestrated. "Musiques Intimes" for pianoforte solo appeared in two volumes, Op. 16 (1897) and Op. 29 (1903). "Nuits Romaines: Le Chant de l'Anio" and "Lucioles," are Op. 23, 1901. Schmitt is given to fanciful titles. See his Op. 22, "Musiques Foraines," for pianoforte, 4 hands, 1901 (Parade, Boniment de Clowns, La belle Fathma, Les Éléphants savants, La Pythonisse, Chevaux de bois).

***

Schmitt's name is not unknown in Boston. His Rapsodie Viennoise for orchestra was played at Mrs. R. J. Hall's concert, conducted by Mr. Longy, in Jordan Hall, on March 11, 1912. Four of his Chansons à quatre voix for vocal quartet with the accompaniment of orchestra or pianoforte, 4 hands (Véhémente, Nostalgique, Tendre, Martiale), were sung at a Boston opera Sunday orchestral concert, January 5, 1913 (Mmes. Barnes and Gauthier, Messrs. Diaz and Sampieri, Straram and Strong). Lied and Scherzo for double quintet of wind instruments, of which one is solo horn, were heard at a Longy Club concert, January 23, 1913.

***

An account of various stage works, poems, and tales founded on the story of Salome and of the wild legends based on the little narrative in the Gospels of Matthew and Mark will be found in the Boston Symphony Programme Book of April 27, 1912. Wilde's tragedy, the operas by Massenet, Strauss, and Mariotte, the description of Herodias in Heine's "Atta Troll," the essay of Gomez Carillo, the pictures of Moreau, Regnault, Karel von Mander, and other painters, the tale of Flaubert, the dramas of Richard Hengist Horne and Hermann Sudermann, the libretto of Gustav Nicolai, are there discussed. It would seem that d'Haulmières took the idea of Salome throwing the head of John the Baptist into the sea from Jules Laforgue's "moralité légendaire."

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Laforgue's Salome was a metaphysician and John, or Iaokanann, was a Socialist from a Northern country. She lived on one of the White Esoteric Islands, ruled over by the Tetrarch Emerald-Archetypas. John had wandered to these islands, and brought with him revolutionary and incendiary papers, so he was soon dungeoned. Princes of the Northern country, from which he came, visited the islands, and were shown every honor. They looked at the sea from the palace windows, "the sea, the sea, always new and respectable, the sea, since there is no other name by which it may be called." The tetrarch feared that perhaps they had come to claim their subject John, who might, after all, be "a gentleman of genius." The princes were carefully dressed, pomaded, gloved; their hair was parted in the middle, and locks were arranged on the temples so as to give tone to profiles on medals. They congratulated the tetrarch on his islands, on the White Basilica, where they heard a "Tædium laudamus," on the cemetery of beasts and things and on other curiosities.

They partook of a sumptuous fish and vegetarian dinner; they visited the wonderful aquarium and gaped at the fields of sponges, plantations of asparagus swollen in the alcohol of silence; they finally saw John in his dungeon. The nephew of the satrap of the North cursed him bitterly, and asked if it were here that he had come to be hanged. At this the tetrarch was much relieved.

They had not yet seen Salome, the singularly accomplished Salome, for whom they had brought presents,—paints without carbonate of lead, powders without bismuth or white lead, restorers without cantharides, depilatories without arsenic, milk washes without corrosive sublimate, dyes that were wholly vegetable, two demijohns of perfumed waters of spring and autumn. But so far they had caught only a glimpse of a young girl "melodiously enmuslined in spiderlike jonquil with black peas."

They were entertained in full court. "An orchestra of ivory instruments improvised a little unanimous overture in a lively and fatalistic mode." There were musical clowns, serpent-like women who twisted themselves and lisped the hymn that begins, "Biblis, my sister, Biblis," virtuosos of the flying trapeze with ellipses that were nearly sidereal.

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There were skaters on natural ice who waltzed, who etched flamboyant Gothic cathedrals. There was a theory of tableaux vivants. There was improving conversation. Then Salome appeared, hermetically enmuslined, but with arms of angelic nudity and with more singular exposures. She tottered as she walked, though she was shod only with ankle-rings.

The tetrarch, her father, glowed in ecstasy of pride. And Salome began her long and metaphysical discourse. "How Nothingness, that is to say, the latent life which will see the day after to-morrow, or perhaps sooner, is estimable, absolvent, coexistent with infinity, limpid as anything! Love! Inclusive mania of not wishing to die absolutely, O false brother, I shall not tell you that it is time to explain. From eternity things are things."

She talked and talked. The princes of the North did not dare to pull out their watches, still less to ask: "At what hour do you go to bed?" The courtiers, intoxicated by the speech, wiped their foreheads. There was a momentary silence of ineffable confusion.

The tetrarch scrutinized the designs of his cushions. The speech was finished, and the hard voice of Salome asked for the head of John on some sort of a platter. "But, my child, don't think of it! This stranger"— The courtiers said that the wish should be granted. The princes of the North made no sign of approbation or disapproval.

The head of John was carried to the top of the tower, and Salome, with her elbows on the parapet of the observatory, avoiding national festivities, listened to the familiar sea of fair nights. The head was on a cushion. It was phosphorescently brilliant. It had been washed, painted, barbered, and it grinned at the twenty-four million stars.

As soon as she had received it, Salome, obeying her scientific conscience, had tried the famous experiments after decapitation. She was still expectant, but electric currents produced only inconsequential grimaces. She put an opal, as a sacred wafer, in the mouth of John, she kissed compassionately the mouth, she kissed it hermetically, and sealed the mouth with her corrosive seal—an instantaneous process.

Then she waited a minute and took up the head with her little hands and threw it into the sea. O the noble parabola! But, as she wished

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to clear the rocks, she had miscalculated the degree of her own necessary effort, and with a human cry she fell over the parapet, and far from the din of the national festivity she went from cliff to cliff in a picturesque anfractuosity. Her sidereal diamonds pierced her flesh, her skull was shattered, her agony was for an hour.

Nor did she have the viaticum of perceiving John's head floating, a phosphorescent star, on the waves.

As for the distances of the sky, they were far.

This is the argument of the tale of Salome as told by Jules Laforgue, who, born at Montevideo, died when he was twenty-seven years old, in a little room in Paris,—died of consumption and poverty, yet not unhappy; for the English girl whom he had married, sweet Leah Lee, nursed him lovingly, and followed him after a separation of only a few months.

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Tschaikowsky spent the winter and early spring of 1877–78 in cities of Italy and Switzerland. March, 1878, was passed at Clarens. On the 27th of that month he wrote Mrs. von Meck that the weather had been unfavorable for walking, and that therefore he had spent much time in hearing and playing music at home. "To-day I played the whole time with Kotek.* I have not heard or played any good music

* Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolsk, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.

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for so long that I thus busy myself with extraordinary gusto. Do you know the French composer Lalo's 'Spanish Symphony'? This piece has been produced by the now very modern violinist Sarasate." He praised Lalo's work for its "freshness, piquant rhythms, beautifully harmonized melodies," and added: "Like Léo Delibes and Bizet he shuns studiously all routine commonplaces, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for *musical beauty* than for mere respect for the old traditions." Two days after Tschaikowsky wrote to Mrs. von Meck that he was at that moment working on a pianoforte sonata, a violin concerto, and some smaller pieces. He wrote on April 12 that the sonata and the concerto interested him exceedingly. "For the first time in my life I have begun to work on a new piece without having finished the preceding one. Until now I have always followed the rule not to begin a new piece before the old one was completed; but now I could not withstand the temptation to sketch the concerto, and I was so delighted with the work that I put the sonata aside; yet now and then I go back to it." He wrote to the publisher Jurgenson on April 20: "The violin concerto is hurrying towards its end. I fell by accident on the idea of composing one, but I started the work and was seduced by it, and now the sketches are almost completed." He had other works to send to him, so many that he would be obliged to reserve a whole railway car, and he already foresaw Jurgenson, exclaiming, "Go to the devil!" They would not meet before fall, and then they would go together at once into a tavern for a friendly drinking set-to. "Strange to say, I cannot think of myself in any other way at Moscow than sitting in the *Kneipe* and emptying one bottle after another." The next day he wrote Mrs. von Meck that the concerto was completed. "I shall now play it through several times with Kotek, who is still here, and then score it." He was delayed in this task of instrumentation by brooding over gloomy political news, for Tschaikowsky was a true patriot, not a chauvinist. He wrote on April 27 that his "political fever" had run its course: "The first movement of the concerto is now all ready, *i.e.*, copied in a clear hand and played through. I am content with it. I am not satisfied with the Andante, and I shall

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either better it radically or write a new one. The finale, unless I am mistaken, is as successful as the first movement." On April 29 he wrote Mrs. von Meck: "You will receive my concerto before it is published. I shall have a copy of it made, and I'll send it to you probably some time next month. I wrote to-day another Andante which corresponds better with the other movements, which are very complicated. The original Andante will be an independent violin piece, and I shall add two other pieces to it, which I have yet to write. These three pieces will make one opus.* I consider the concerto now as completed, and to-morrow I shall rush at the scoring of it, so that I can leave here without having this work any longer before me."

Tschaikowsky was home at Brailow in May, and he wrote to Mrs. von Meck on June 22: "Your frank judgment on my violin concerto pleased me very much. It would have been very disagreeable to me, if you, from any fear of wounding the petty pride of a composer, had kept back your opinion. However, I must defend a little the first movement of the concerto. Of course, it houses, as does every piece that serves virtuoso purposes, much that appeals chiefly to the mind; nevertheless, the themes are not painfully evolved: the plan of this movement sprang suddenly in my head, and quickly ran into its mould. I shall not give up the hope that in time the piece will give you greater pleasure."

The concerto, dedicated at first to Leopold Auer, but afterward to Adolf Brodsky,—and thereby hangs a tale,—was performed for the first time at a Philharmonic concert, Vienna, December 4, 1881. Brodsky was the solo violinist.

The first movement was played in Boston by Mr. Bernhard Listemann with pianoforte accompaniment on February 11, 1888, but the first performance in the United States of the whole work was by Miss Maud Powell (now Mrs. Turner) at New York, January 19, 1889. The first performance of the concerto in Boston was by Mr. Brodsky at a concert of the Symphony Orchestra of New York, Mr. Walter Damrosch conductor, in the Tremont Theatre, January 13, 1893.

* This Andante and two other pieces, composed in May, 1878, at Brailow, were published in 1878 as "Souvenir d'un lieu cher," Op. 42.

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The first movement, Allegro moderato, D major, 4-4, opens with brief preluding in strings and wood-wind, but without any thematic connection with what is to follow. There are then hints in the strings at the first theme. They are developed in a crescendo, which leads to the introduction of the solo violin. After a few preliminary measures the solo instrument gives out the first theme, develops it, and passes on to passage-work. It also gives out the second theme (A major), develops it, and again passes on to subsidiary passage-work. The free fantasia opens with the first theme, *ff*, as an orchestral tutti in A major. Instead of elaborate working-out there is ornamental passage-work for the solo violin. An unaccompanied cadenza brings in the return of the first theme in D major at the beginning of the third part of the movement; this third part is in regular relation to the first part. There is a long coda.

The second movement (Canzonetta: Andante, G minor, 3-4) begins with a dozen introductory measures in wood-wind and horns after the nature of a free instrumental ritornello. The song itself is sung by the solo violin. At the close of the first theme, flute and clarinet take up the initial phrase in imitation. The violin sings the second theme in E-flat major, and, after some flowing passage-work, brings back the first theme with clarinet arpeggios. There is more passage-work for the solo violin. The strange harmonies of the ritornello are heard again, but are interrupted by the solo violin. There is a short coda, which is connected with the Finale.

The Finale (Allegro vivacissimo, D major, 2-4) is a rondo based on two themes of Russian character. The first is introduced in A major by the solo violin and afterward tossed about in F-sharp minor by oboe and clarinet. There are sudden shiftings of tonality and uncommon harmonic progressions. There is a final delirious climax. Tschaikowsky wrote to Mrs. von Meck from Clarens about the time he began work on this concerto: "I will say, as regards the specifically Russian elements in my compositions, that I often and intentionally begin a work in which one or two folk-tunes will be developed. Often this happens

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of itself, without intention, as in the Finale of our symphony." "Our" symphony is the fourth. "My melodies and harmonies of folk-song character come from the fact that I grew up in the country, and in my earliest childhood was impressed by the indescribable beauty of the characteristic features of Russian folk-music; also from this, that I love passionately the Russian character in all its expression; in short, I am a *Russian* in the fullest meaning of the word."

This finale is Russian in many ways, as in the characteristic trick of repeating a phrase with almost endless repetitions.

The concerto was dedicated first to Leopold Auer.* Tschaikowsky, in the Diary of his tour in 1888, wrote: "I do not know whether my dedication was flattering to Mr. Auer, but in spite of his genuine friendship he never tried to conquer the difficulties of this concerto. He pronounced it impossible to play, and this verdict, coming from such an authority as the Petersburg virtuoso, had the effect of casting this unfortunate child of my imagination for many years to come into the limbo of hopelessly forgotten things." The composer about seven years before this wrote to Jurgenson from Rome (January 16, 1882) that Auer had been "intriguing against him." Peter's brother Modest explains this by saying: "It had been reported to Peter that Auer had dissuaded Émile Sauret from playing the concerto in St. Petersburg"; but Modest also adds that Auer changed his opinion many years after, and became one of the most brilliant interpreters of the concerto. The first that dared to play it was Adolf Brodsky.† An interesting

* Leopold Auer, a celebrated violinist, was born at Vesprém, Hungary, on June 7, 1845. He studied under Ridley Kohne at the Budapest Conservatory, at the Vienna Conservatory under Dont, and finally at Hanover with Joachim. In 1863 he was appointed concert-master at Düsseldorf; in 1866 he accepted a like position at Hamburg; and since 1868 he has been solo violinist to the Tsar of all the Russias, and teacher of the violin at the St. Petersburg Conservatory. He conducted the concerts of the Russian Music Society from 1887 to 1892; he was ennobled in 1895; and in 1903 he was named imperial State Councillor.

† Adolf Brodsky, a distinguished violinist and quartet player, was born at Taganrog, Russia, on March 21, 1851. He played as a child at Odessa in 1860, and a rich citizen of that town was so interested in him that he sent him to Vienna, where he studied with Hellmesberger at the Conservatory (1862–63). He became a member of his teacher's quartet, and was soloist of the court opera orchestra (1868–70). A long concert tour ended at Moscow in 1873, and there he studied with Laub, and in 1875 he became a teacher at the Conservatory. In 1879 he went to Kieff to conduct symphony concerts, and in 1881 he wandered as a virtuoso, playing with great success in leading cities, until he settled in Leipsic, 1882–83, as teacher of the violin at the Conservatory. In 1891 he was called to New York, where he lived until 1894. In 1894 he lived in Berlin. The next year he was invited to be the director of the College of Music, Manchester (England). He played in Boston at a Symphony concert, November 28, 1891 (Brahms's Concerto). He also played here with the Symphony Orchestra of New York and in quartet.

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letter from him to Tschaikowsky after the first performance in Vienna (1881) is published in Modest's Life of his brother (vol. ii. p. 177): "I had the wish to play the concerto in public ever since I first looked it through. That was two years ago. I often took it up and often put it down, because my laziness was stronger than my wish to reach the goal. You have, indeed, crammed too many difficulties into it. I played it last year in Paris to Laroche, but so badly that he could gain no true idea of the work; nevertheless, he was pleased with it. That journey to Paris which turned out unluckily for me—I had to bear many rude things from Colonne and Pasdeloup—fired my energy (misfortune always does this to me, but when I am fortunate then am I weak) so that, back in Russia, I took up the concerto with burning zeal. It is wonderfully beautiful! One can play it again and again and never be bored; and this is a most important circumstance for the conquering of its difficulties. When I felt myself sure of it, I determined to try my luck in Vienna. Now I come to the point where I must say to you that you should not thank me: I should thank you; for it was only the wish to know the new concerto that induced Hans Richter and later the Philharmonic Orchestra to hear me play and grant my participation in one of these concerts. The concerto was not liked at the rehearsal of the new pieces, although I came out successfully on its shoulders. It would have been most unthankful on my part, had I not strained every nerve to pull my benefactor through behind me. Finally we were admitted to the Philharmonic concert. I had to be satisfied with one rehearsal, and much time was lost there in the correction of the parts, that swarmed with errors. The players determined to accompany everything *pianissimo*, not to go to smash; naturally, the work, which demands many nuances, even in the accompaniment, suffered thereby. Richter wished to make some cuts, but I did not allow it."*

The concerto came immediately after a divertimento by Mozart. According to the account of the Viennese critics and of Brodsky there was a furious mixture of applause and hissing after the performance. The applause prevailed, and Brodsky was thrice recalled, which showed that the hissing was directed against the work, not the interpreter.

* For an entertaining account of Brodsky and his life in Leipsic, given by Tschaikowsky himself in his above-mentioned Diary, see Rosa Newmarch's "Tschaikowsky," pp. 180–196 (London, 1890).

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Out of ten critics only two, and they were the least important, reviewed the concerto favorably. The review by Eduard Hanslick, who was born hating programme music and the Russian school, was extravagant in its bitterness, and caused Tschaikowsky long-continued distress, although Brodsky, Carl Halir, and other violinists soon made his concerto popular. Tschaikowsky wrote from Rome, December 27, 1881, to Jurgenson: "My dear, I saw lately in a café a number of the *Neue Freie Presse* in which Hanslick speaks so curiously about my violin concerto that I beg you to read it. Besides other reproaches he censures Brodsky for having chosen it. If you know Brodsky's address, please write to him that I am moved deeply by the courage shown by him in playing so difficult and ungrateful a piece before a most prejudiced audience. If Kotek, my best friend, were so cowardly and pusillanimous as to change his intention of acquainting the St. Petersburg public with this concerto, although it was his pressing duty to play it, for he is responsible in the matter of ease of execution of the piece; if Auer, to whom the work is dedicated, intrigued against me, so am I doubly thankful to dear Brodsky, in that for my sake he must stand the curses of the Viennese journals."

The review of Hanslick is preserved in the volume of his collected feuilletons entitled "Concerte, Componisten, und Virtuosen der letzen fünfzehn Jahre, 1870–1885," pp. 295, 296 (Berlin, 1886). The criticism in its fierce extravagance now seems amusing. Here are extracts: "For a while the concerto has proportion, is musical, and is not without genius, but soon savagery gains the upper hand and lords it to the end of the first movement. The violin is no longer played: it is yanked about, it is torn asunder, it is beaten black and blue. I do not know whether it is possible for any one to conquer these hair-raising difficulties, but I do know that Mr. Brodsky martyrized his hearers as well as himself. The Adagio, with its tender national melody, almost conciliates, almost wins us. But it breaks off abruptly to make way for a finale that puts us in the midst of the brutal and wretched jollity of a Russian kermess. We see wild and vulgar faces, we hear curses, we smell bad brandy. Friedrich Vischer once asserted in reference to lascivious paintings that there are pictures which 'stink in the

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eye.' Tschaikowsky's violin concerto brings to us for the first time the horrid idea that there may be music that stinks in the ear." Modest Tschaikowsky tells us that this article disquieted Peter till he died; that he knew it by heart, as he did an adverse criticism written by César Cui in 1866.

How Tschaikowsky felt toward Kotek may be known from a letter he wrote to his own brother Anatol from Rome, January 24, 1882: "I have been carrying on a singular corresplondence with Kotek. He did not answer my letter in any way, but he wrote to me first after his return to St. Petersburg that he had not played the concerto because Sauret was going to play it. I answered him that Sauret was at any rate too lazy to play it; that the question was not about Sauret or about the concerto, but about him, Kotek, from whom I had expected more self-sacrifice on my account and more simple courage. He did not answer this for a long time, but yesterday I at last received a very silly note from him. He excused himself on the ground that he had had only a month before his engagement, so that there was not sufficient time to study the piece (he had already sweated over it for a month). He furthermore said that it was a curious thing to ask of him to play in a strange city a concerto 'that had not yet been played,' especially during the presence there of Sarasate. I answered his stupid letter to-day and in a fitting manner."

"Afterwards," said Tschaikowsky in his Diary, "Brodsky played the 'stinking concerto' everywhere, and everywhere the critics abused him in the same style as Hanslick. But the deed was done; my concerto was saved, and is now frequently played in Western Europe, especially since there came to Brodsky's assistance another fine violinist, young Halir."*

* Karl Halir was born at Hohenelbe, Bohemia, February 1, 1859. He studied the violin at the Prague Conservatory of Music, under Bennewitz, and spent two years with Joachim (1874–76). He played for a time in Bilse's Orchestra, and was afterward concert-master at Königsberg and Mannheim. In 1884 he was called as court concert-master to Weimar, and in 1893 to the position of concert-master at the Royal Opera, Berlin, where he succeeded Heinrich de Ahna. He resigned from the opera in 1907. Some say the year was 1904. He joined the Joachim quartet as second violinist in 1897, formed a quartet of his own, and taught at the Hochschule in Berlin. Widely known as a solo violinist, he visited the United States in 1896–97. He played in Boston at a concert of the Boston Symphony Orchestra, November 28, 1896 (Beethoven's Concerto). He had already played (November 24 of the same year) at an Apollo Club concert (Spohr's Gesangscene, Bruch's Romanze, Ries's Perpetuum Mobile, and a Hungarian Dance). Halir married in 1888 a concert singer, Therese Zerbst, soprano. He died at Berlin, December 21, 1909.

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PARMELINE, THE PIANIST IN "L'HABIT VERT."

TRANSLATION BY PHILIP HALE.

"L'Habit Vert,"* an amusing comedy, a satire on the French Academy, by Robert de Flers and G. A. de Caillavet, has been published, and we all now have the opportunity of becoming acquainted with Parmeline, the celebrated pianist. The comedy will probably not be played in this country. If it were "adapted to suit the American taste," it would be pointless.

This Parmeline—the part was acted by M. Max Dearly at the Variétés—has been the lover of the Duchesse de Maulévrier, and is expected at the country house of the duke. The Duchess is an American by birth, and the duke has just received from M. Schelton, his father-in-law, a draft for $20,000, her allowance for three months. When the secretary announces this to the duke, the latter remarks: "This is of little importance, but you may draw up a receipt for me to sign; end it with some amiable speech." "What shall I write?" "Say that I am very well."

The duchess wishes her new chauffeur to meet M. Parmeline at the railway station. "But how will he recognize him?" "By the beauty of his heart," answers the duchess; "his heart is so beautiful, his forehead is so full of inspiration!"

This duchess is musical. She sings, plays the piano, and is at work on an opera. "I have written the libretto with my brain and the music with my heart." Asked what the subject is, she exclaims: "Love, love, a thing so ideal and yet so practical. I wish love everywhere. I have therefore given birth to an opera about Napoleon. It's very beautiful. . . . I have chosen the moment when he is in Egypt and fights as emperor on those great pointed things, the pyramids. Then he is received by a pasha who has two daughters, Fatima and Ernestine. It's very beautiful, and the two girls are in love with Napoleon. He prefers Ernestine, who is the more exciting. They love one another on the banks of the Nile. At night Fatima surprises them. She rushes at Napoleon, and kills him with a dagger. He is dead. It is all over. The story is a charming one, and not very well known."

Parmeline enters like a gust of wind. He is clad in an elegant travelling suit. His handsome head is that of an artist, with abundant hair

*"L'Habit Vert," a comedy in four acts, was performed for the first time at the Théâtre des Variétés, Paris, November 16, 1912.

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streaked with white. He gives the impression of genius, madness, and magnificence. He holds his hat in one hand and a bouquet in the other, and shows his greatness by speaking of himself in the third person.

Parmeline. Here he is, here he is! It is he. It is Parmeline. He arrives covered with the laurels of glory and the dust of the roads. Do not disturb yourselves. It is he! It is he!

Bénin to Mme. Janvray. How unaffected he is!

Parmeline. See, Madame la Duchesse, this will prove that I thought of you. (*He puts his bouquet on a chair and hands his hat to the duchess.*)

The Duchess. Why this gray hat?

Parmeline. Oh, excuse me. (*He gives her the bouquet and takes his hat.*)

The Duchess. Ah, my dear, longed-for master, how good of you to come!

Parmeline. Parmeline always comes when his duchess calls him. (*He kisses her hand.*)

He is introduced to the guests.

Parmeline (*with a most amiable smile*). Heavens! into what sort of a wasp's nest have I poked?

Mme. Janvray. But he is crazy!

Bénin. No, he is a musician.

And then Parmeline describes the horrors of his journey. "Atrocious, atrocious. At first I was in a crowded car. Dull souls, expressionless faces. I felt that these persons would not like what I did. The thought was intolerable. I went into another compartment. Only two travellers: by my side a young man of a distinguished appearance; a man who, you knew, had made his first communion and could mount a horse. Opposite me a woman, ugly,—oh, how ugly, so ugly that it was a torture to look at her. Ugliness has always been to me a personal injury. I leaned towards my neighbor, and whispered: 'I cannot stand it; that woman is too ugly. Pull the danger signal!' He answered: 'But, sir, that would make me liable to a fine of 300 francs and imprisonment from fifteen days to three months.' 'I know it,' I replied, 'and that's why I do not wish to pull it myself.' I looked again at the woman, and I saw a prodigious thing: her ugliness increased from station to station. At last she became so frightful that suddenly I comprehended the fact that she was a fairy."

The Duchess. Oh, what a great artist!

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Parmeline. Yes. That idea came to me under its most musical form. Rhythms awakened, melodies burst forth, and I heard distinctly an admirable tenor voice sing within me, "Only a kiss will give her beauty back to her." I approached her brusquely, put my lips on hers, and said, "Be beautiful!" To my great surprise a torrent of insults met this injunction. Would you believe it? She was not a fairy.

The Duchess. What a pity!

Parmeline. It is my fate. My misfortune is never to meet on the road persons of sound sense, well-balanced persons. (*He puts his fingers in a cup of tea and burns them.*) Things themselves are hostile to me. They do not like what I do.

Mme. de Saint-Gobain. Everybody admires you.

Parmeline. Not enough, not enough. And Parmeline is not satisfied with admiration. He wishes to be loved. He needs love. No one loves him. I am an unfortunate man.

Bénin. But you have been applauded at Naples.

Parmeline. Yes, much; indeed, much.

The Duchess. You were to stay there only a few days, and you tarried a month.

Parmeline. Yes.

Mme. de Jargeau. The stay did not seem monotonous to you.

Parmeline. No, no. Her name was the Countess Camerino.

All. Ah!

Parmeline. But I beg you never to mention her name. Be discreet.

Bénin. We, yes; but how about you?

Parmeline. Ah, I cannot be discreet. Why reproach me, then? But for you, it would be very bad.

Mme. Janvray (*to Bénin*). I am beginning to love him.

Parmeline, Besides, I came to prefer Bianca—the Countess Camerino—Angelica, the Countess Andrioli. In Italy the women that love you are always countesses.

Mme. de Jargeau. May I ask which was the more beautiful?

Parmeline. Ask me anything; I tell everything, I am not an ingrate. Certainly, Bianca was more—she had—that—in fact this— I cannot, I cannot.

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Mme. de Saint-Gobain. What's the matter with you?

Parmeline. I cannot express myself in words; they are too old, too used. I should, however, like to show you. Bianca (*he makes the gestures of a pianist*). Wait, you will understand (*he sits at the piano and plays some glowing measures*). Angelica, on the other hand, was—wait—listen (*he plays some languorous measures*). Then, as for me (*he plays some notes*), it was hesitation, perplexity, and at last I have preferred (*he plays again some glowing measures*)—

Bênin. You have preferred Bianca.

Parmeline. Exactly. I could not have made you understand this with words! Ah, that night at Sorrento when for the first time she fell into my arms! What an atmosphere, emotional, balmy! How to explain this to you (*he again plays*)— A symphony of perfumes, oranges, tuberoses, vervain (*he keeps striking a little shrill note*), and jasmine. Do you smell the jasmine? And everywhere the stars (*series of tender notes*), and some of them (*a rapid arpeggio*) shooting stars.

All. Unheard of! The real thing! Exquisite! Admirable!

Parmeline. And it was our first night of love. (*He plays a triumphant hymn.*) I saw her a week later, for her husband's profession allowed her only one free night in the week.

Mme. de Jargeau. What does the Count Camerino do?

Parmeline. He is employed at the custom-house. And that was our second night of love. (*He plays the same hymn, but it is less triumphal.*)

Saint-Gobain. Well, well!

Parmeline. You see, there was less of surprise.

The Duchess. Less jasmine.

Parmeline. And the following Saturday was our third night of love. (*He plays the triumphal hymn, but in a more and more languishing manner; there are some false notes; he does not finish the hymn*). The next day the countess showed bad temper, coldness on her part, irritation on mine. Words passed between us. She said (*Music*). I replied (*Music*). She added (*Music*). I threw in her face (*Music*). I took my hat (*Music*). I opened the door and I slammed it as I went out. (*He shuts the piano violently.*) And I have never seen the door nor the Countess. Three days ago I came back to Paris. There I found a

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despatch from Mme. la Duchesse, calling me to her, and that is why Parmeline is now among you, very simple, very modest, unnoticed. (*Cannon shout without.*) The cannon! I am deceived. They know my arrival.

Michel (*entering*). Did Mme. la Duchesse hear it? 'Twas the signal of starting for the regatta at Havre.

The great Parmeline does not know the value of money. He asks Bénin when they are alone for a loan of twenty-five louis, as he wishes to go to the Casino and happens to have no money with him. Bénin gladly lends the sum.

Mme. de Jargeau (*returning*). My dear master, may I ask your assistance at the matinée in aid of the shipwrecked?

Parmeline. I cannot play, dear madame, shipwrecked myself, but I will contribute modestly. Here are five hundred francs. (*He gives her the bank-note which he had received from Bénin.*)

Mme. de Jargeau. How can I thank you! (*She turns toward Bénin.*) This ought to make you ashamed of yourself, baron, for you gave me only forty francs.

Parmeline (*to Bénin*). My dear friend, how shabby! Fie, fie!

Later in the play Parmeline asks Hubert to lend him fifty louis. Hubert hesitates.

Parmeline. That does not bother you? No, evidently not. That's what I said to myself. Why should it distress you to give them to me, since it does not disturb me to ask you for them?

Hubert (*hands over the money*). Let's say no more about it.

Parmeline. You're right. Let's say no more about it and come to the real matter. But one more question. Are you fond of me?

Hubert. What?

Parmeline. I am afraid that you do not love me, not madly; that there are days when you do not think of me.

Hubert reassures him.

Parmeline. It's a delicate affair. (*Parmeline hesitates. He wavers.*) My friend, can you lend me a thousand francs?

Hubert. What? Again?

Parmeline. Why do you say again?

Hubert. Because I just gave them to you.

Parmeline. To me? When?

Hubert. A moment ago.

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   Adagio—Allegro maestoso—Larghetto—Allegro
   (b) Adagio and Fugue in G minor (for Violin alone) . J. S. Bach
2. Concerto for Violin in E minor, Op. 64 . . Mendelssohn
   I. Allegro molto appassionato
   II. Andante
   III. Allegretto non troppo; Allegro molto vivace
3. (a) Sarabande . . . . . Sulzer
   (b) Menuetto . . . . . Pugnani
   (c) Scherzo . . . . . Dittersdorf
   (d) La Précieuse . . . . . Couperin
   (e) Fugue . . . . . Tartini
4. (a) Lied ohne Worte . . . . Mendelssohn-Kreisler
   (b) Canzonetta Indienne . . . . . Dvorák
   (c) Tambourin Chinois . . . . . Kreisler

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Parmeline. Where are they?

Hubert. In your pocket.

Parmeline. In my pocket? (*He puts his hand there.*) 'Tis true! 'Tis true! Ah, you do not love me!

Hubert. What?

Parmeline. No, you do not love me. If you loved me, you would have understood that it is not the same man that asked you for these two sums,—insignificant, by the way. Fifty louis, it is the man of pleasure! A thousand francs, it is the artist! But, if you have the least hesitation, I prefer to return this bank-note. (*He makes a pretence of putting it on the table, but puts it back into his pocket.*)

Hubert writes a check for the amount, and then asks why Parmeline's concerts are not successful.

Parmeline. What do you mean? I don't know which way to turn. There are offers on all sides. Only this morning I received a letter from a manager offering me one hundred thousand francs for three months in Australia.

Hubert. You accepted, of course.

Parmeline. No, I refused.

Hubert. You were wrong.

Parmeline. Why? I am very happy here. I live in a liberal and agreeable manner. I have everything that is necessary. I am not in need of anything or anybody; and I don't see why I should go and kill myself by playing to negroes. (*Hubert hands him the check.*)

DRAMATIC OVERTURE, "HUSITSKÁ," OP. 67 . . . . ANTON DVOŘÁK

(Born at Mülhhausen (Nelahozeves), near Kralup (Bohemia), September 8, 1844; died at Prague, May 1, 1904.)

Dvořák was invited to write an overture for the opening of the new Bohemian theatre at Prague, November 18, 1883. As far back as 1786 there was at Prague a small and wretched theatre, in which Czech was the stage language. Czech was some time afterward permitted on the stage of the German theatre recognized by the government. Plays in

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this language were performed only on Sunday afternoon, but in 1848 such performances were held twice a week.

The Czechs had their own theatre—"Interimstheater"—in 1862. It was small and cramped. Other buildings were tried, but the corner-stone of a new national theatre was laid in 1868, and Smetana's opera, "Dalibor," was performed in celebration. While this opera-house was building, a new Bohemian theatre of wood was used for Czech plays and operas, but the National Theatre was finally dedicated June 11, 1881. Smetana's "Libussa" was performed. The composer, stone-deaf, sat in the directors' box, saw the enthusiasm, and heard not a note of his music. This theatre was burned to the ground September 28 of that year. The fire kindled national pride. Concerts were given throughout Bohemia, meetings were held even in villages, the poorest contrived to give something, and the new National Theatre was opened November 18, 1883. Again the opera was "Libussa." No mention was made in the German music journals of this "Husitská" Overture by Dvořák, although the dedication of the theatre was reported and the opera named.

Dvořák for some years was a viola player in bands that picked up money at cafés and dance halls. The band that he belonged to in 1862 was chosen to supply the incidental music at the Interimstheater; and, when the National Theatre was established, he joined the orchestra. Smetana was the conductor (1866–74).

The "Husitská" Overture was played at London, March 20, 1884, and at Berlin, November 21, 1884, in each instance under the direction of the composer. The first performance in the United States was at New York, October 25, 1884, at one of Mr. Van der Stucken's Novelty Concerts. The overture has been played in Boston at concerts of the Boston Symphony Orchestra, November 26, 1892, December 21, 1901, March 16, 1907, January 27, 1912.

It was Dvorák's purpose to celebrate in music the wars of the Hussites, and he used a phrase from a Hussite hymn as one important theme, which undergoes many changes. The theme is solemn, defiant,

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plaintive, a rallying-cry in battle. When the overture was produced in Vienna (1892), Hanslick said in the course of his review: "The Allegro is of fanatical spirit, as though passages were orchestrated with hatchets, scythes, and battle maces." Indeed, melancholy and fanaticism here go hand in hand; and the fanaticism of the Hussites found expression occasionally in rude music, as when Ziska, their general, dying of the plague, ordered his flesh to be exposed as prey to birds and wild beasts; "but that his Skin should be made a Drum, assuring them, the Enemy would fly at the very Beat of it; What he desir'd was done, which had the Effect he promis'd."

This Ziska is in the great gallery of opera. There is Kott's "Ziskuv dub" (Brünn, 1841); Mazawiek's "Ziskuv dub" (Prague, 1847); and there is "Ziska vom Kelch," by Sobolewski (Königsberg, 1851). Is the flaying of the dead hero the attraction of the last scene, or does the opera end with a drum solo? And what became of the Ziska drum?

The story of the drum was accepted by many even in the sceptical eighteenth century. Frederick the Great, who was addicted to the flute, bore off Ziska turned to noise among the spoils of war, when he returned from Bohemia to his own town. Voltaire asked him in verse concerning the exploit, and the king answered him in verse. These two poems (1743) would not pass even with Sir Andrew Aguecheek as "very gracious fooling." There is a picture of this drum in the Boston Public Library (*Magasin Pittoresque*, Paris, 1843, pp. 130, 131). The skin is that of a man, and it is taken from his back and chest.

The "Husitská" Overture was one of the orchestral pieces played at the Music Festival in Prague (November 6–11, 1901) in celebration of Dvořák's sixtieth birthday.

Huss and his followers have been thus treated in music:—

"Johann Huss," oratorio, Löwe (1842); "Die Hussitenbraut," opera by Sebor (1868); Henri Kling's music to Tognetti's drama, "Johann Huss" (about 1875); "Die Hussiten von Naumburg," play by Kotzebue, music by Salieri (1803), also by B. A. Weber, Chr. Schulz, Ign. Walter, Kranz, Ebell; Méhul wrote music for Duval's drama, "Les Hussites," an adaptation of Kotzebue's play (Paris, 1804); "Johann Huss," opera in four acts by Angelo Tessaro (Padua, 1886; revived at Treviso, 1898); Smetana's symphonic poems, "Tabor" (1878), "Blanik" (1879); Fibisch's "Blanik" (1881).

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Czechs a few years ago applied to St. Petersburg for the canonization of John Huss, whom they would prefer to Saint John Nepomuc as the national saint. They say that the latter was a money-lender, who recovered his loans by spiritual terrors. Yet some excellent men have claimed that Huss was a Devil-worshipper and believed in the perfect equality of the powers of good and evil. "Those old-fashioned enough to admire . . . George Sand's 'Consuelo' will remember the prominence she gives to this theory, which is, besides, likely enough when we consider the affinities between Bohemia and the Danubian provinces, which formed in Huss's time the seat of the Manichæan propaganda. It was doubtless this which caused the blameless Bohemian to be looked on by other Europeans as hardly human, and made Dugald Dalgetty to speak of Bethlem Gabor's service as on a par with the Janissaries'."

***

The overture begins with a solemn theme of a Hussite hymn played in full harmony by wood-wind instruments, with horns added later. The melody is played by the English horn, doubled now by flute and now by clarinet. A livelier phrase is played by full orchestra. The hymn returns fortissimo for full orchestra. The strings and the bassoons play swiftly ascending scale passages and full-swept chords against the hymn.

The main body of the overture, allegro con brio, C minor, begins with an agitated first theme, announced by the violas, then taken up by the violins and some of the wood-wind instruments and developed energetically. A subsidiary theme, a warlike phrase, is played fortissimo by the brass. The second theme is the same melody that followed immediately the initial one in the introduction. It, too, has its subsidiary, which is strongly rhythmed. The working out is long and elaborate. The solemn theme of the introduction returns at the end as an apotheosis of the Hussite faith.

The overture is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp (*ad lib.*) and the usual strings.

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Gietzen, A.
Werner, H.
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Pauer, O. H.
Forster, E.
Van Wynbergen, C.
Blumenau, W.

Violoncellos.

Warnke, H.
Urack, O.
Keller, J.
Nagel, R.
Barth, C.
Nast, L.
Belinski, M.
Folgmann, E.
Warnke, J.
Steinke, B.

Basses.

Kunze, M.
Gerhardt, G.
Agnesy, K.
Jaeger, A.
Seydel, T.
Huber, E.
Ludwig, O.
Schurig, R.

Flutes.

Maquarre, A.
Brooke, A.
Battles, A.
Chevrot, A.

Oboes.

Longy, G.
Lenom, C.
Fossé, P.

Clarinets.

Grisez, G.
Mimart, P.
Vannini, A.

Bassoons.

Sadony, P.
Mueller, E.
Fuhrmann, M.

English Horn.

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Stumpf, K.

Contra-Bassoon.

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Horns.

Wendler, G.
Lorbeer, H.
Hain, F.
Resch, A.

Horns.

Jaenicke, B.
Miersch, E.
Hess, M.
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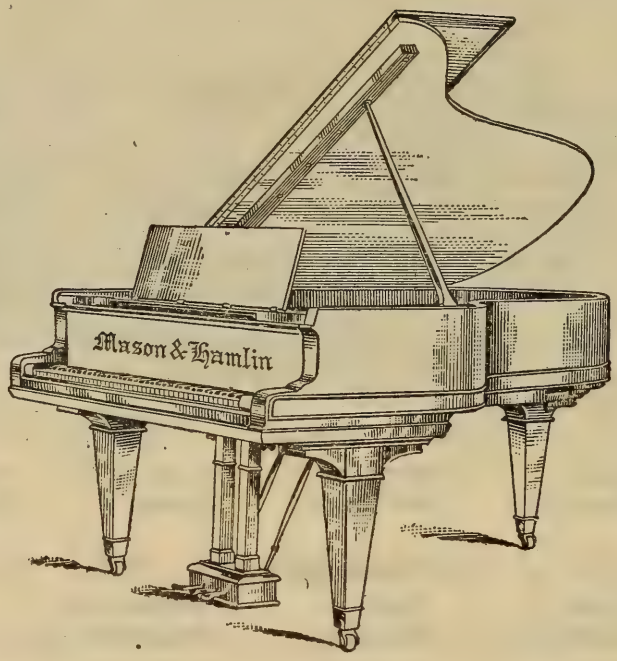

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Haydn . . . . Symphony in G major (B. and H. No. 6)

I. Adagio cantabile e vivace assai.
II. Andante.
III. Menuetto.
IV. Allegro di molto.

Mozart . . . . Concerto for Flute and Harp (K. 299)

I. Allegro.
II. Andantino.
III. Rondo. Allegro.

Handel . Concerto in F major for strings and two wind orchestras (edition of Gustav F. Kogel)

I. Pomposo.
II. Allegro.
III. A tempo ordinario.
IV. Largo.
V. Allegro.

Solo Violin, Mr. Witek
Solo Oboes, Messrs. Longy and Mueller
Solo Horns, Messrs. Wendler and Jaennicke

Beethoven . . . . . Symphony No. 1, in C major, Op. 21

I. Adagio molto; Allegro con brio.
II. Andante cantabile con moto.
III. Menuetto: Allegro molto e vivace; Trio.
IV. Finale: Adagio; Allegro molto e vivace.

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SYMPHONY IN G MAJOR, "THE SURPRISE" (B. & H. No. 6).

JOSEF HAYDN

(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

This symphony, known as "The Surprise" and in Germany as the symphony "with the drum-stroke," is the third of the twelve Salomon symphonies as arranged in the order of their appearance in the catalogue of the Philharmonic Society (London). It is numbered 42 in Sieber's edition; 36 in the Conservatory of Paris Library; 6 in Breitkopf and Härtel's edition; 3 in Bote and Bock's; 140 in Wotquenne's Catalogue; 4 in Peters.

Composed in 1791, this symphony was performed for the first time on March 23, 1792, at the sixth Salomon concert in London. It pleased immediately and greatly. *The Oracle* characterized the second movement as one of Haydn's happiest inventions, and likened "the surprise"—which is occasioned by the sudden orchestral crashes in the Andante—to a shepherdess, lulled by the sound of a distant waterfall, awakened suddenly from sleep and frightened by the unexpected discharge of a musket.

Griesinger, in his Life of Haydn (1810), contradicts the story that Haydn introduced these crashes to arouse the English women from sleep. Haydn also contradicted it, and said it was his intention only to surprise the audience by something new. "The first allegro of my symphony was received with countless 'Bravos,' but enthusiasm rose to its highest pitch after the Andante with the drum stroke '*Ancora! ancora!*' was cried out on all sides, and Pleyel himself complimented me on my idea." On the other hand, Gyrowetz, in his Autobiography, p. 59 (1848), said that he visited Haydn just after he had composed the Andante, and Haydn was so pleased with it that he played it to him on the piano, and, sure of his success, said with a

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roguish laugh: "The women will cry out here!" C. F. Pohl added a footnote, when he quoted this account of Gyrowetz, and called attention to Haydn's humorous borrowing of a musical thought of Martini to embellish his setting of music to the commandment, "Thou shalt not steal," when he had occasion to put music to the Ten Commandments. The "Surprise" Symphony was long known in London as "the favorite grand overture."

***

The symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement opens with a slow and short introduction, Adagio cantabile, G major, 3-4. A melodious phrase for wood-wind and horns alternates with chromatic developments in the strings. The main body of the movement is Vivace assai, G major, 6-8. The first section of the first theme is given out piano by the strings, and the second section follows immediately, forte, for full orchestra. This theme is developed at unusual length. The second and playful theme is in D major. A side theme is more developed than the second, and ends the first part of the movement with passage-work. The free fantasia is short. The third part is much like the first. The second and side themes are now in the tonic. There is no coda.

II. Andante, C major, 2-4. The theme was used by Haydn in his "Seasons" (1801) in Simon's air, where the plowman whistles a tune:—

With eagerness the husbandman
His tilling work begins;
In furrows long he whistling walks
And tunes a wonted lay.

(This wretched version of the German was published in the original edition of the full score (1802–03), for it was found impossible to use Thomson's original poem with the German text. The later translations—as the one beginning "With joy th' impatient Husbandman"—make no allusion to the farmer's "whistling . . . a wonted lay." In this air from "The Seasons" the piccolo represents the husbandman's whistling; the "wonted lay"—the theme of this Andante in the "Sur-

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prise" Symphony—is not in the voice part, but it is heard now and then in the accompaniment, as a counter-theme.)

The strings give out this theme piano and pianissimo; after each period the full orchestra comes in with a crash on a fortissimo chord.* Variations of the theme follow: (1) melody, forte, in second violins and violas; (2) C minor *ff*, with modulation to E-flat major; (3) E-flat major, melody at first for oboe, then for violins, with pretty passages for flute and oboe; (4) full orchestra *ff*, then piano with the melody changed. There is again a fortissimo with a fermata, and it seems as though a fifth variation would begin piano, but the melody apparently escapes, and the movement ends *pp*.

III. Menuetto: Allegro molto, G major, 3-4. The trio is in the tonic.

IV. Allegro di molto, G major, 2-4. This finale is a rondo on two chief themes, interspersed with subsidiary passage-work.

***

Haydn's name began to be mentioned in England in 1765, and symphonies by him were played in concerts given by J. C. Bach, Abel, and others in the seventies. Lord Abingdon tried in 1783 to persuade Haydn to take the direction of the Professional Concerts which had just been founded. Gallini asked him his terms for an opera. Salomon, violinist, conductor, manager, sent a music publisher, one Bland, —an auspicious name,—to coax him to London, but Haydn was loath to leave Prince Esterhazy. Prince Nicolaus died in 1790, and his

* W. F. Apthorp said that, when Julien visited Boston with his famous orchestra in 1853–54, he chose this movement as one of his battle horses. "To make the 'surprise' still more surprising, he added an enormous bass-drum, the largest, I believe, ever seen in this country up to the time."

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successor, Prince Anton, who did not care for music, dismissed the orchestra at Esterház, and kept only a brass band; but he added four hundred gulden to the annual pension of one thousand gulden bequeathed to Haydn by Prince Nicolaus. Haydn then made Vienna his home. And one day, when he was at work in his house, a man appeared, and said: "I am Salomon, and I come from London to take you back with me. We will agree on the job to-morrow." Haydn was intensely amused by the use of the word "job." The contract for one season was as follows: Haydn should receive three hundred pounds for an opera written for the manager Gallini, three hundred pounds for six symphonies, and two hundred pounds for the copyright, two hundred pounds for twenty new compositions to be produced in as many concerts under Haydn's direction, two hundred pounds as guarantee for a benefit concert. Salomon deposited five thousand gulden with the bankers, Fries & Company, as a pledge of good faith. Haydn had five hundred gulden ready for travelling expenses, and he borrowed four hundred and fifty more from his prince.

This Johann Peter Salomon was born at Bonn in 1745. His family lived in the house in which Beethoven was born. When he was only thirteen, he was a paid member of the Elector Clement August's orchestra. He travelled as a virtuoso, settled in Berlin as a concert-master to Prince Heinrich of Prussia, and worked valiantly for Haydn and his music against the opposition of Quanz, Graun, Kirnberger, who looked upon Haydn as revolutionary, just as some now look asquint at Richard Strauss as Antichrist in music. Prince Heinrich gave up his orchestra; and Salomon, after a short but triumphant visit to Paris, settled in London in 1781. There he prospered as player, manager, leader, until,

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in 1815, he died in his own house. He was buried in the cloister of Westminster Abbey. William Gardiner described him as "a finished performer: his style was not bold enough for the orchestra, but it was exquisite in a quartet. He was also a scholar and a gentleman, no man having been admitted more into the society of kings and princes for his companionable qualities. . . . Mr. Salomon's violin was the celebrated one that belonged to Corelli, with his name elegantly embossed in large capital letters on the ribs." Gardiner, by the way, in 1804 forwarded to Haydn through Salomon, as a return for "the many hours of delight" afforded him by Haydn's compositions, "six pairs of cotton stockings, in which is worked that immortal air, 'God preserve the Emperor Francis,' with a few other quotations." Among these other quotations were "My mother bids me bind my hair" and "the bass solo of 'The Leviathan.'" The stockings were wrought in Gardiner's factory. In the last years Salomon was accused of avarice, that "good, old-gentlemanly vice," but during the greater part of his life he was generous to extravagance. Beethoven wrote his epitaph in a letter to Ries: "The death of Salomon pains me deeply, for he was a noble man, whom I remember from childhood."

The first of the Salomon-Haydn concerts was given March 11, 1791, at the Hanover Square rooms. Haydn, as was the custom, "presided at the harpsichord," Salomon stood as leader of the orchestra. The symphony was in D major, No. 2, of the London list of twelve. The Adagio was repeated, an unusual occurrence, but the cities preferred the first movement.

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Haydn left London toward the end of June, 1792. Salomon invited him again to write six new symphonies. Haydn arrived in London, February 4, 1794, and did not leave England until August 15, 1795. The orchestra at the opera concerts in the grand new concert hall of the King's Theatre was made up of sixty players. Haydn's engagement was again a profitable one. He made by concerts, lessons, symphonies, etc., twelve hundred pounds. He was honored in many ways by the king, the queen, and the nobility. He was twenty-six times at Carlton House, where the Prince of Wales had a concert-room; and, after he had waited long for his pay, he sent a bill from Vienna for one hundred guineas, which Parliament promptly settled.

Mr. André Maquarre was born at Molenbeek-Saint-Jean, Belgium, on January 13, 1875. He studied music at the Paris Conservatory, where he took prizes for solfège in 1891 and 1892, and, a pupil of Joseph Henri Altès (1826–1899), in 1893 he was awarded the first prize for flute-playing. Massenet was his teacher in composition. After engagements in the orchestras of Colonne and Lamoureux, he became in 1898 the first flute of the Boston Symphony Orchestra. He is the first flute of the Longy Club, and has conducted the "Pop" concerts.

Among his compositions are "Dolores," a grand opera; "The Far Away Isles," an opèra-comique; "Midsummer," opéra-comique, "Chanson d'Amour," "Hymne à la Lune," and "Indian" Suite, which, with other pieces by him, have been played at "Pop" concerts; also songs.

His overture, "On the Sea Cliffs," Op. 6, was performed for the first time in this country at a concert of the Boston Symphony Orchestra in Boston, March 27, 1909, Mr. Fiedler conductor.

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Mr. Alfred Holy, the solo harpist of the Boston Symphony Orchestra, was born in Oporto, Portugal, where his father was the head of the National Conservatory. His father was a Czech, his mother a German. The early years of his youth he spent in Russia, and, moving to Prague, he entered the Technical School of that city, where he stayed until his sixteenth year. Then, having had early training in violin and piano, he decided to become a harpist, and entered the Prague Conservatory. He received a first-class diploma in three years,—an unusually short time,—and was offered at once the position of harpist in the German Opera of Prague. He preferred, however, to prepare for concert and solo work, and declined the offer, entering the Army for his three years' service. He had been in the Army five weeks, when, at the request of Dr. Muck, then conductor of the German Opera in Prague, he was engaged as solo harpist in the Opera House.

This position he held until 1890, when, Dr. Muck, going to Berlin, took Mr. Holy with him. He played in Berlin until Gustav Mahler, having received the appointment of chief conductor of the Vienna Opera, secured his release, and took him to Vienna. Since then until last summer he was solo harpist of the Vienna Opera Orchestra and the Vienna Philharmonic Society. For the past ten years he has been solo harpist at the Richard Wagner Festivals in Bayreuth. He has made many tours throughout Europe with certain German conductors, as Muck, Mahler, Weingartner, Richter, and Strauss. Strauss usually took Mr. Holy with him on his starring engagements, and gave to him the work of elaborating the harp studies in his symphonic works. Mr. Holy has composed much for the harp and other instruments.

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Concerto for Flute and Harp (K. 299)

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

This concerto was composed at Paris in 1778, probably in April, for two amateurs, the Duke de Guines and his daughter. The accompaniment is scored for two oboes, two horns, and the usual strings.

There are three movements: the first an Allegro, C major, 4-4; the second an Andantino, F major, 3-4; the third, a Rondo, Allegro, C major, 2-2. The movements are eminently melodious, and the nature of the instruments is constantly kept in mind. It should be remembered that the absence of frequent modulations is largely due to the fact that the concerto was written long before Sebastian Erard invented the double action pedal harp, which, perfected about 1810, revolutionized harp playing. The structure of the movements is so simple that no analysis is required.

The concerto has been performed here at concerts of the Boston Symphony Orchestra on January 12, 1884 (Edward Heindl, flute, Alex. Freygang, harp) (with cadenzas by Georg Henschel) on November 27, 1886 (Edward Heindl, flute; Heinrich Schuecker, harp); and on April 2, 1892, the first two movements were played by Charles Molé, flute, and Heinrich Schuecker, harp.

The concerto as a whole, or in part, has been played here in chamber concerts, as by Messrs. Maquarre and Schuecker (two movements) at a Longy Club concert, March 2, 1905.

The concerto was played in Boston at a Theodore Thomas concert November 7, 1875, by Carl Wehner, flute, and Adolphus Lockwood, harp, with orchestral accompaniment.

Josef Frank, in his Memoirs, states that Mozart once told him he held the flute and harp in abomination, and Mozart, in a letter from Mannheim to his father (February 14, 1778), speaking of works composed there for the flute, complained of the difficulty in writing for an instrument that he could not endure. Yet Mozart, sojourning at Mannheim, on his way to Paris, was persuaded by Johann Baptist Wendling, flute of the Mannheim Orchestra, to write these pieces for

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H. Dejean, a wealthy Dutchman: Concerto in G major for flute (K. 313), Concerto in D major for flute (K. 314),* and possibly the Andante in C major for flute, also with orchestral accompaniment (K. 315); Quartet in D major for flute, violin, viola, and violoncello (K. 285); Quartet in A major for flute, violin, viola, and violoncello (K. 298). Wendling told Mozart that the Dutchman, a lover of the arts and sciences, would give him two hundred florins for three little, easy, and short concertos and a pair of quartets for the flute.

Mozart and his mother arrived at Paris March 23, 1778. Baron Grimm recommended him to the Duke de Guines. (Yet there is no mention of Mozart or the duke in the "Correspondance Littéraire, Philosophique et Critique" of Grimm and Diderot for the year 1778.) Mme. von Genlis sketched the duke in her Memoirs. "He passed for being one of the most brilliant and amiable men at court. His face and figure were not remarkable except by his extreme care in the matters of coiffure and dress. His reputation for wit rested on a sort of spying into all little affairs and exhibitions of ill-breeding of which he gave an account in few words and in a pleasant manner. He denounced them to the Maréchale de Luxembourg and made much of them in a most agreeable manner with her and Madame de Boufflers. But this kind of mockery never attacked reputation; it fell only on displays of silliness. The duke possessed agreeable talents; he was a good musician and played the flute extremely well." He was the French ambassador at Berlin, and in 1770 ambassador in London, where he was a party in a famous trial, and, although he came out of it victorious, he was recalled in 1776. Marie Antoinette was fond of his society, and Mozart's father begged his son to cultivate the duke's acquaintance, for, as the queen was about to give birth to a son, there would be great festivities, and "so you could have something to do and make your fortune, for everything in such a case would be done, whatever the queen should wish."

Mozart, writing to his father in May, said that the duke played the flute incomparably, and his daughter was a "magnificent" harpist.

*This concerto was played in Boston by Mr. Molé, flute, and Mr. Tucker, pianist, at a Molé Chamber Music Club concert, December 16, 1891.

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On July 9 Mozart wrote to his father: "You say that you have not heard anything for a long time about my pupil in composition. I believe this, for what shall I write to you about her. She is not the one to compose—all trouble is in vain. In the first place she is thoroughly stupid; and she is thoroughly lazy."

On July 31 Mozart again wrote to his father. The mother had had a long sickness, two of his pupils were in the country, and the third, the daughter of the Duke de Guines, had stopped taking lessons because she was betrothed. Mozart had told this to Grimm. He also had said that she would not have done him credit, and he commented bitterly on the duke's meanness. It was the custom in Paris to pay a teacher after the twelfth lesson, but the duke, letting twenty-four go by, went into the country, and came back in ten days without saying

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anything to him. Mozart, going to his house, saw the governess. She pulled out a purse, and said: "Pardon me that I pay you now for only twelve lessons; that is all the money I have." She handed him three louis d'or, and said: "I hope you will be satisfied; if not, please tell me." Mozart added: "The Monsieur le Duc has no honor in his body and he thought, that is a young fellow, also a stupid German—for so all Frenchmen speak of the Germans—who will be glad to receive this. The stupid German was not at all glad, and did not accept it. The Duke wished instead of paying for two lessons to pay for one. . . . He has already for four months had a concerto for the flute and harp from me, for which he has not yet paid. I shall wait till the wedding is over, then I shall go to the governess and demand my money. What annoys me the most is that the stupid Frenchmen think I am still seven years old, because they saw me at that age. This is indeed true, as Madame d'Epinay has said to me in all seriousness. They deal with me here as if I were a beginner, with the exception of musicians, who think otherwise."

From a letter written by Mozart on September 11 we learn that the duke had not yet paid him.

The duke's daughter was married in the summer of 1778 to de Chartus, afterwards the Duke de Castries. She died in childbirth.

Concerto in F major for Strings and Two Wind Orchestras.

George Frideric Handel

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

The present arrangement of movements from Handel's concerto is by Gustav Friedrich Kogel.* It was performed for the first time in Boston, December 28, 1907, Dr. Muck conductor.

* Kogel was born January 16, 1849, at Leipsic. He studied at the Conservatory of that city (1863–67), lived some years in Alsace as a music teacher, returned home when the war broke out, worked for the firm of Peters, the music publisher, and in 1874 began his career as a conductor. He conducted in the theatres of Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipsic (1883–86), was conductor of the Philharmonic Orchestra, Berlin, in 1887, and in 1891 he became conductor of the Museum Concerts at Frankfort-on-the-Main. In 1903 he was removed, to make a place for Sigismund von Hausegger. He has edited editions of operas and orchestral works, among the latter two concertos of Handel. He conducted on December 4, 5, 18, 19, 1903, and on November 11 and 12, 1904, concerts of the Philharmonic Society of New York in Carnegie Hall.

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LITERATURE UPON REQUEST

Little is known about the history of the original work. It is composed for two bands of two oboes, two horns, bassoons, and for strings. The date of composition is not known. Handel hardly ever dated a manuscript. Chrysander thinks the concerto belongs to Handel's later period, and that it was written between 1740 and 1750. It was published for the first time in the edition of the German Handel Society, 1886. We do not know where or when the work was first performed, or whether it were performed while Handel was alive, though there is every probability that it was.

W. S. Rockstro, in his Life of Handel (1883), gave the following account of the concerto:—

"The volume in the Royal Collection labelled 'Sketches,' which contains the disputed *Magnificat* and the two unpublished versions of 'How beautiful,' contains, also, a long and extremely elaborate composition, which has never yet been brought before the public. M. Schoelcher was evidently aware of the existence of the manuscript; for, at page 139 of his Life of Handel, he quotes it as a proof that certain portions of 'the Messiah' were more fully accompanied than the world has generally supposed.* . . . The manuscript, filling eighty-four pages of paper, exactly similar in size, texture, and water-mark to that used for the *Magnificat*, resembles that work so closely in the character of its handwriting that there can be no doubt that it was produced at very nearly the same period; that is to say, between the years 1737 and 1740. It consists of nine distinct movements . . . the first is a stately *pomposo*. The second introduces the descending passage of semiquavers which forms so prominent a feature in the Hailstone Chorus. The subject of the third begins like that of 'Lift up your heads.' The ninth breaks off at the end of the second bar, and the remaining pages are missing; but the loss is less deplorable than might have been supposed, for the seventh, eighth, and ninth movements are reproduced in a complete though modified form in an organ concerto published by Arnold in 1797."

Kogel has taken five of the movements. The first, Pomposo, F major, 4-4,—"Mr. George Frideric Handel is by far the most superb personage

* Rockstro refers to this remark of Schoelcher: "The volume of MS. (which has been entitled *Sketches*) contains a piece of instrumentation which evidently applies to the chorus 'Lift up your gates'" (*sic*). And then Schoelcher gives the instrumentation of this concerto.—P. H.

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Mr. Spooner is a delightful and rare tenor, and charmed the audience with his artistic program.—*Washington Herald.*

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one meets in the history of music,"—is in the conventional form of what is known as the Lully overture. "The form of the overture of Lulli's time consisted of a slow Introduction, generally repeated, and followed by an Allegro in the fugued style; and occasionally included a movement in one of the many dance-forms of the period, sometimes two pieces of this description." (The French overture—the Lully—began with a slow introductory movement; the Italian overture, with a quick movement.) The second movement follows, Allegro, F major, 3-4. The third, A tempo ordinario, F major, 4-4, is the sixth of the original. The fourth is the fourth of the original, Largo, D minor, 12-8, with violin solo.* It partakes of the nature of a Siciliano.† The final movement is the eighth of the original, Allegro, F major, 12-8.

The original is full of Handelian mannerisms, and students of the organ concertos will here and there recognize familiar passages. The instrumentation is often of an antiphonal character; the different wind-choirs answer the strings and *vice versa*. In his method of dividing the orchestra into separate and distinct families Handel anticipated in a measure the processes of modern masters of instrumentation.

It is the fashion in these days to forget the age in which he lived and to speak knowingly of the thinness of his scores. Handel employed two widely differing styles,—one for opera, the other for oratorio. In his concertos he usually treated the instruments as he treated his choruses. When he wrote for opera, his instrumentation was more varied and lighter; yet he has been accused of having abused the orchestral resources, and he was reproached for stunning the ear, as after him were Rossini, Berlioz, Verdi, Wagner.

***

* At the concert on December 28, 1907, all the violins played.

† The Siciliana, or Siciliano, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells: those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks round the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together. It has also been described as a sort of passe-pied danced to a lively measure of 6-8. A dancing master, Gawlikoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "Music Lexicon" (Leipsic, 1732), classed Siciliana as a Canzonetta: "The Sicilian Canzonetten are after the manner of a gigue, 12-8 or 6-8."

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The oboe of Handel in quality and tone was not the oboe of to-day. The gradual improvements made in its mechanism took away little by little the characteristic tone. As Lavoix says: "The sonority of the oboe may be compared to the delicate tints that are changed by daylight. The least modification in the boring or in the length of the instrument deprives it of its touching accents of gentle melancholy which are so valuable in orchestral coloring. Now that its purity of intonation is irreproachable, the whole endeavor of makers is to find again the ancient tone-color."

* * *

Handel in his day and generation was an experimenter in the art of instrumentation, and certain of his innovations in the combinations of instruments are of much interest. He had at his disposal the violins, first, second, and sometimes third; violas, the violetta marina,* the viola da gamba, the violoncello, the double-bass; the lute, the theorbo,†

* There is still some doubt as to the precise character of this instrument. It is supposed by some that the name was applied to the viola d' amore. Others say it was a stringed instrument similar in tone to the viola d' amore and also called "violetta piccola"; but there are again some who insist that the violetta piccola was the soprano or *dessus* of the viola da gamba family with a compass from A on the first space of the bass staff to the A on the second space of the treble. (See Mahillon's "Catalogue descriptif et analytique du Musée Instrumental du Conservatoire Royal de Musique de Bruxelles," second edition, vol. i. p. 317; Ghent, 1893.) The air given to the violetta marina by Handel in "Orlando" (composed in 1732) is for an instrument of four strings, and it is sustained only by "violoncelli pizzicati." Schoelcher gives a rambling disquisition of the instrument,—what it might have been and what it probably was not,—and quotes an advertisement of a concert in the *Daily Journal* of London, 1732: "Signor Castrucci will play a concerto of his own, on a beautiful new instrument called the *viola marina*." This Pietro Castrucci, a pupil of Corelli, was born at Rome in 1689; he died at London in 1769. In 1715 he went to London to be concert-master of Handel's opera orchestra. Riemann says that Castrucci not only introduced, but invented the instrument. Castrucci was the original, they say, of Hogarth's "The Enraged Musician." Sala says in his "William Hogarth": "The 'Enraged Musician' is stated to be a portrait of Handel. There is nothing to prove the assertion. His countenance does not at all resemble that of the immortal composer of the 'Messiah.'" Castrucci gave a concert in 1732, and he announced "particularly a solo, in which he engages himself to execute twenty-four notes with one bow." He died poor and forgotten.

† The theorbo was introduced at the beginning of the seventeenth century to complete the family of lutes It was invented at Rome by Bardella, and for some years it was not known outside of Italy. It finally passed into Germany, then into France. Praetorius described it as called by the Romans a chittarone, a bass lute with twelve or sixteen strings. "The Romans at first put six pairs of strings to it, then the Paduans added two pairs, and there were still further additions. Padua, however, has the reputation for making the theorbos." The instrument has been described as having two necks, to the longest of which the bass strings were attached. "The strings were usually single in the theorbo, and, when double or tuned in octaves or unison with the bass or treble notes, the instrument was called the archlute, or chittarone." Sir John Hawkins says ingeniously that a Neapolitan invented the theorbo and called it "tiorba," from its resemblance to an instrument used for pounding perfumes. There is another story that the inventor, Tiorba, an Italian, gave the instrument its name. Johannes Kapsberger, who died about 1630, was a skilled player of the theorbo, and he wrote much music in tablature for it. There is a part for the instrument in a set of Corelli's sonatas. Henri Grénerin wrote a "Livre de Théorbe," a theorbo school, and dedicated it to Lully.

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and the harp; trumpets, horns, trombones, the old cornet (a large and coarse reed wind instrument); three varieties of the flute, oboes, bassoons, double-bassoons, and the drum family; clavecin and organ. He did not disdain the carillon, and it is recorded that he sighed for a cannon.

Let us look at some of Handel's orchestral combinations. (I am here indebted to Henri Lacroix's "Histoire de l'Instrumentation.") In "Il Penseroso ed il Moderato" two 'cellos are wedded to two bassoons. Sometimes the violin parts, by the way, were considered as extremely difficult, as in the sonata which serves for an overture to "Trionfo del Tiempo" (1708). (It should be remembered that in Italy the first violin of Handel was Corelli.) Handel used archlutes and theorbos from "Resurrezione" (1708) to "Saul" (1738), but he gave them no important part: they were joined in the mass that composed the basso continuo. The harp is in "Julius Cæsar," in the Concerto Grosso VI., and in "Saul," where an air of David is accompanied by harp, theorbo, violins, and basses in pizzicato.

Handel did not use the trombones as much as Bach did, but he favored the horn in his second period, and in "Julius Cæsar" wrote parts for four horns. His earliest use of this instrument in Italian and English operas was in 1720 in "Rhadamisto."

I have already spoken of his use of trumpets and oboes. "M. Schoelcher has censured him for accompanying with the oboe the martial air of Roderigo, 'Già grida la tromba.' According to tradition, and even in accordance with the text, the trumpet should have expressed the thought of the librettist, but in using the oboe Handel did not stray as far from the traditions as has been supposed. The oboe was both a warlike and a pastoral instrument; its acrid and piercing sonority fitted it for military music; the old bands of France, England, and Germany were composed almost exclusively of oboes and Lully's March of Musketeers is composed for those instruments. Handel also used the oboe with trumpets and bassoons for his orchestral pieces played outdoors, and only by means of recent inventions has the oboe been almost driven from military bands, where modern brass instruments would have crushed it." In "Friede Freude" Handel wrote parts for four oboes.

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Except in the accompaniment of the voice, Handel's bassoon played usually a modest part: it was either in the basso continuo or it served as bass to oboes and flutes. Handel's double-bassoon is first found in the "Coronation Anthem" (1727). There was then no example of this instrument in England, and a manufacturer, Stanesby, supplied Handel. The flute was favored, and Handel wrote graceful arabesques for it. The drums, as a rule, doubled the bass for the trumpets, but they have a more important and effective part in a chorus in "Joshua." It is said that he used side-drums in "Joshua" and "Giustino," but they are not indicated in the score of the former. Handel had two clavecins in his orchestra. He used the keyed carillon in "Saul."

Let us speak a few words about Handel's blending of timbres. In the "Resurrezione" he put aside for a time first violins and violas, and used two flutes, two bassoons, two trumpets, violas da gamba, theorbo, archlute, and 'cello. Sometimes he used only a small choir of oboes to gain an effect. He enjoyed antiphonal effects,—trumpets with trombones in dialogue with the orchestra and responding to a almenting oboe; or fanfares of trumpets interrupting violins in accompaniment

He was fond of varying the instrumentation in the accompaniment of the voice. I have mentioned the instrumentation for an air in "Orlando." In "Rinaldo" four trumpets and kettledrums are used for a tenor. In the second act of "Athalie" a 'cello solo counterpoints the air of a tenor, while the harmony is given to double-bass, clavecin, and archlute. An air of counter-tenor in "Parthenope" (1730) is accompanied by two horns, two oboes, two violins, violetta, and bass. "It is not rare, especially in the sacred works, to find an accompaniment specially designed for certain rôles; thus in the 'Resurrezione' John has his own peculiar orchestra—a flute, a viola, and a theorbo."

When Handel accompanied his oratorio choruses, he felt that the orchestra should be more severe: his first thought was majestic weight and impressive sonority. For this reason Quanz complained of the insupportable force of Handel's instrumentation; hence the caricaturists and satirists of Handel's time alluded to his noisy offences. Yet the hearers of that period were not unaccustomed to strange com-

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binations of instruments. Schoelcher quotes from the *General Advertiser* of October 20, 1744: "At the Lincoln's Inn Theatre will be performed a serenata and an interlude called 'Love and Folly,' set to music by Mr. Gaillard. To be concluded with a new Concerto Grosso of twenty-four bassoons, accompanied by Signor Caporale on the violoncello, intermixed with Duettos by four double-bassoons, accompanied by a German flute; the whole blended with numbers of violins, hautboys, fifes, trombony's, French-horns, trumpets, drums, and kettledrums."

The tradition is that Handel used twelve first and twelve second violins; but we know from his manuscripts that he frequently added instruments, extras in the symphonies and the *tutti*.

Schoelcher's defence of Handel's "noisiness" is amusing: "He was beyond his century, but, like all men of even the boldest genius, he was subject to the influences which surrounded him. Boldness must be estimated relatively. He dared not make use of the big drum, from which Rossini has extracted such fine effects in his finales; and perhaps he did not refrain from doing so without manifesting some regret; for, with satirical exaggeration, he is accused of having one day exclaimed, 'Ah! why cannot I have a cannon?' The fastidious may, perhaps, object that Handel is outraged by supposing him capable of such a regret. But why so? The big drum requires to be used with great discernment; but it seems to be as useful as any other bass instrument. It is to the side-drum exactly what the bassoon is to the hautboy, the violoncello to the violin, and the double-bass to the violoncello. It has only become odious through the stupid abuse which has been made of it; but must we prosecute the trumpet because every showman blows it at a fair? Must we abolish the side-drums on account of Drum Quadrilles at the Surrey Gardens? If Burney is to be believed, Handel would have gone far beyond the big drum, for he speaks of a bassoon *sixteen feet high*, which was used in the orchestra in the commemoration of 1784, and which John Ashley attempted to play upon. 'This bassoon,' says he, 'was made with the approbation of Mr. Handel,' for John Frederick Lampe, the excellent

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bassoon player belonging to his company. It may be, however, that Burney, who, like all men of wit, was something of a wag, wished to amuse himself, at the expense of the credulous, with this wind instrument of sixteen feet in height; but it is certain that monster bassoons were made in August, 1739, and that Handel made use of them in January, 1740. The *London Daily Post* of the 6th of August, 1739, announces: 'This evening the usual concert at Marybone Gardens, to which will be added two grand or double bassoons, made by Mr. Stanesby, Junior, the greatness of whose sound surpasses that of any other bass instrument whatsoever; never performed with before.'* Six months afterwards, in the accompaniment to the air, 'Let the pealing organ,' of 'Allegro, Penseroso ed Moderato,' Handel wrote *bassons e basson grosso.* He deemed it impossible to increase the orchestra more than he did; but he carried it beyond all the dimensions to which it had attained up to his time. Pope makes allusion to this in the 'Dunciad,' when he compares him to

'Bold Briareus with a hundred hands.'

In the second edition of that satire, 'with the illustrations of Scriblerus,' the anonymous Scriblerus (who was no other than Pope himself, assisted by Warburton) comments upon this verse in a note: 'Mr. Handel had introduced a greater number of hands and more variety of instruments into the orchestra, and employed even drums and cannon to make a fuller chorus; which proved so much too manly for the fine gentlemen of his age that he was obliged to remove his musick into Ireland.' The cannon is probably a poetic license of Scriblerus."

* But see Lacroix's mention of the double-bassoon used in the "Coronation Anthem" in 1727

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THE HABIT OF LISTENING.

(From the London *Times*, July 19, 1913.)

In the preface to his "Pianoforte Pedal Studies," Mr. Arthur Whiting, of New York, propounds an ingenious hypothesis. "It is tempting," he says, "to imagine what the evolution of the art might have been if the pianoforte, from the beginning, had been made with the dampers up when at rest, instead of touching the wires, as is now the normal state. In that case the strings would vibrate, after being struck, until silenced by the player, who, by pressing with the foot, would force the dampers upon the wires." In other words, every one who had at any time touched the instrument, even in the most casual and unskilled fashion (and few who would claim in the least degree a "fondness for music" would not have done as much), would have experienced, if only in self-defence, a continual physical compulsion to keep his ears wide open. Unendurable sound-confusion would have been the inevitable penalty for even a moment of inattention. Under such conditions, Mr. Whiting surmises, the average pianist would, far more easily than now, have acquired that instinctive feeling for subtlety of tone, for "atmosphere," which is the soul of musical performance; and we may add that the average concert-goer would, far more easily than now, have acquired the habit of listening.

All deafness is, of course, merely relative; not a few persons of unimpeachable musicianship cannot distinguish between extreme sounds, high or low. And there is the question of the medium; the thick chords, all five fingers below the bass stave, that Mozart, for example, sometimes writes, are as clear as possible on his own harpischord, while on its modern substitute they are little better than confused jangle, if struck at all sharply or loudly. But, apart from all this, there is no doubt whatever that many of us, simply through lack of the habit of listening, fail to hear more than a portion—sometimes an extremely small portion—of a composer's thoughts. "Playing by ear" is, ideally, all very well. As things are only too often, it is a perilous endowment, demanding rigorous suppression,—in ninety-nine cases out of a hundred incurable superficiality lies that way. The natural man can only

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produce one note at a time on his natural instrument, his voice; and it is only very gradually that he attains to the power of distinguishing, readily and clearly, the acoustically less prominent elements in simultaneous sounds. Much, no doubt, may be hoped from the newer educational methods which are little by little winning their way into schools. We are coming to see that appreciation is more valuable than performance. But there is still ample scope for advance. It is still possible (as was demonstrated not long ago) for a large and undeniably cultivated audience, consisting mainly of professional musicians, to fail altogether to recognize the National Anthem when played quite slowly in an inner part of the harmony. To many music is, if not all top, at any rate all top and bottom. What lies between is without form and void. Louis Stevenson, an enthusiastic votary of the monophonic flageolet, could say, when gayly struggling with elementary harmony exercises, "To write in four parts cannot be done by man." So colossal a feat demanded, it seemed, ears of some strange capacity unknown to ordinary humanity.

But we must not ask for too much. Real listening to music in all its details is a mental and physical strain that cannot be borne, unrelaxed, for more than a certain time. Most concerts are, no doubt, considerably too long for the conscientious appreciator. We do not indeed now, like Arne at Dublin in 1742, introduce "comic interludes on the violin" between the parts of oratorios, "to give relief to that grave attention necessary to be kept up on serious performances." Inartistic frankness of this kind is out of date. But, after a time, we need relief as much as our ancestors did, and we inevitably let our "grave attention" relax, more or less completely. We may let our eyes wander to M. de Pachmann's facial vagaries instead of keeping our ears riveted to his touch; we may criticise a singer's pronunciation instead of listening to his musical gifts; we may, in reflection about the meaning of the various things M. Safonoff does with his fingers when conducting, miss what the orchestra is doing in consequence of them; we may read the analytical programme while the music is going on; we may (in certain places at Covent Garden) gather fragments of our neighbors' conversation. Some of these relaxations may have their intrinsic value, others may not; but, anyhow, during any of them we cannot be listening to the music. The reason why we can endure an opera so much longer than a concert is simply that there is in the former so much more opportunity for the distraction of our attention from the real matter on hand.

Operatic composers have, indeed, seen this clearly enough; and,

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being in the main practical persons, they have taken it into account. At the beginning of "Die Zauberflöte," for example, Mozart recognized that the exciting adventure of Tamino and the serpent would inevitably be the sole interest. His music is in consequence, as near an approach to mere theatrical conventionality as his genius could contrive. And similarly with Don Giovanni and the demons; but, when the spectators will be less hurried, the methods are different. There is much to look at on the stage during the ordeal of Tamino and Pamina or the dialogue with the Commendatore's statue; but the action moves slowly, there is time to hear the music, and Mozart puts forth his strength. Again with Wagner: compare the very leisurely end of "Die Walküre," where we have had time to see the flames and realize the general situation before the really supreme pages begin, with the end of the second act of "Parsifal," where the whole catastrophic transformation has to happen within a few bars, during which the music does not really very much matter. Or, once more, few would deny that the finest portion of "Tosca" is at the beginning of the third act, when the stage is for several minutes empty and nothing whatever is dramatically happening. Puccini is, naturally enough, much less careful about the beauty of his texture when it is fairly certain that, in the excitement of the moment, details will pass unrecognized. These things are no discredit to the composer. They are part of the inevitable limitations which, from the purist's point of view, put opera at the bottom of all musical forms.

And even if every musical performance were quite short, and we listened with our eyes shut, it is still next to impossible even for the best trained musician to hear it all equally. If we really wish, for example, to listen to a player's rhythm, we have, in so far, comparatively to neglect listening to his tone; if we really wish to appreciate the beauty of inner parts, we must sit in the middle of the orchestra and be content, for that occasion, to lose the balance of the whole. We may be able to hear easily with our mind's ear and to be quite independent of audible performance; but other limitations still fetter us. No eye can take in, accurately and quickly, more than a moderate number of lines at one and the same time. The reader of an orchestral score must, perforce, to some extent, mentally listen piecemeal. Music is the most difficult of all the arts to grasp in its entirety; and it is per-

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haps a consciousness of this fact that makes some of us so tolerant of its degradation into a mere accompaniment for eating and talking,—a degradation no other art knows. "We do it wrong, being so majestical"; if not, so far as our powers may carry us, to be listened to, for what purpose is it there?

Whatever satisfaction may be derived from music by those to whom it is merely a thing of the nerves, or, at best, of the surface emotions, the listener has all that, and very much more. Adequate listening demands training, no doubt; but it is not in any way a technical training, whether in musical theory or musical practice. Abnormalities apart, any human ear can be made to attend; the earlier, the easier, no doubt, but it is all a matter of concentration. In the normal course of non-musical civilized life the finer capacities of the ear go for little. We specialize more in the senses of sight and taste. But all music worth anything is worth trying to hear through and through. On other terms our pleasure in it is a meagre thing. The preliminary difficulties of hearing inside harmony once surmounted, instrumental Bach or the string quartet—music where the drawing of the line is vital and the texture has nothing common or unclean—is our proper early foods. Words are distracting, acting or scenery still more so. Not that we want to hear everything on the same plane, so to speak: music has its own perspective, its own scale of values, its own indispensable relative indistinctness. But we want, paradoxical as the words may superficially sound, definitely to hear the indistinct as indistinct. There is nothing to be missed altogether. And there is no doubt that the music that most of us do miss altogether in a concert would (as Rubinstein in his old age used to say of his own wrong notes) suffice to make another complete programme,—probably several.

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Symphony No. 1, in C major, Op. 21. Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven had composed two works for orchestra before the completion and performance of his first season,—the Concerto for pianoforte and orchestra, Op. 15 (1796); the Concerto for pianoforte and orchestra, Op. 19 (1794-95). It is probable that Beethoven meditated a symphony in C minor. There are sketches for the first movement. Nottebohm, studying them, came to the conclusion that Beethoven worked on this symphony in 1794 or early in 1795. He then abandoned it and composed the one in C major. Whether he used material designed for the abandoned one in C minor, or invented fresh material, this is certain: that the concert at which the Symphony in C major was played for the first time was announced in the *Wiener Zeitung*, March 26, 1800. It should be observed, however, that one of the phrases in the sketches for the earlier symphony bears a close resemblance to the opening phrase of the allegro molto in the Finale of the one in C major.

It is thought that Beethoven composed a few symphonies in Bonn, and one of these supposed symphonies was found and played in Germany last season.

The first performance was at a concert given by Beethoven at the National Court Theatre, "next the Burg," Vienna, of April 2, 1800. The programme was a formidable one:—

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5. A duet from Haydn's "Creation," sung by Mr. and Miss Saal.
6. Improvisation by Beethoven on Hadyn's "Emperor's Hymn."
7. A new grand symphony for full orchestra by Beethoven.

The concert began at 6.30 P.M. The prices of admission were not raised. It was the first concert given in Vienna by Beethoven for his own benefit. A correspondent of the *Allgemeine Musikalische Zeitung* (October 15, 1800) gave curious information concerning the performance. It is not known which concerto Beethoven played; but the correspondent said it contained many beauties, "especially in the first two movements." The septet, he added, was written "with much taste and sentiment." Beethoven improvised in masterly fashion. "At the end a symphony composed by him was performed. It contains much

*Miss Saal was the daughter of a bass, Ignaz Saal, a Bavarian, who was a favorite operatic singer at Vienna. She was the first to sing the soprano parts in Haydn's "Creation" and "Seasons." In 1801 she was engaged as a member of the National Opera Company, with a salary of fifteen hundred florins. She married in 1805, and left the stage. The picture of her made early in the nineteenth century is said to be unflattering to the verge of caricature.

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art, and the ideas are abundant and original, but the wind instruments are used far too much; so that the music is more for a band of wind instruments than an orchestra." The performance suffered on account of the conductor, Paul Wranitzky.* The orchestra men disliked him, and took no pains under his direction. Furthermore, they thought Beethoven's music too difficult. "In accompaniment they did not take the trouble to pay attention to the solo player; and there was not a trace of delicacy or of yielding to his emotional desires. In the second movement of the symphony they took the matter so easily that there was no spirit, in spite of the conductor, especially in the performance of the wind instruments. . . . What marked effect, then, can even the most excellent compositions make? The septet gained quickly such popularity that it nettled the composer, who frequently said in after years that he could not endure the work. The symphony soon became known throughout Germany. The parts were published in 1801, and dedicated to Baron von Swieten. The score appeared in 1820, and, published by Simrock, was thus entitled: "Ire Grande Simphonie in Ut majeur (C dur) de Louis van Beethoven. Oeuvre XXI. Partition. Prix 9 francs. Bonn et Cologne chez N. Simrock. 1953." Beethoven offered to the publisher Hofmeister the Septet, Op. 30, the Pianoforte Concerto, Op. 191, the Pianoforte Sonata, Op. 22, and the symphony for seventy ducats, about $140, and he offered the symphony alone for about $50. He wrote to the publisher: "You will perhaps be astonished that I make no difference between a sonata, a septet, and a symphony, but I make none, because I think a symphony will not sell so well as a sonata, although it should surely be worth more."

This symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

***

Berlioz wrote concerning it as follows: "This work is wholly different in form, melodic style, harmonic sobriety, and instrumentation from the compositions of Beethoven that follow it. When the composer wrote it, he was evidently under the sway of Mozartian ideas. These he sometimes enlarged, but he has imitated them ingeniously everywhere. Especially in the first two movements do we find springing up occasionally certain rhythms used by the composer of 'Don Giovanni';

*Paul Wranitzky (or Wraniczky), violinist, composer, conductor, was born at Neureisch, in Moravia, in 1756; and he died September 28, 1808, as conductor of the German Opera and Court Theatre at Vienna. He was a fertile composer of operas, symphonies, chamber music.

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but these occasions are rare and far less striking. The first allegro has for a theme a phrase of six measures, which is not distinguished in itself but becomes interesting through the artistic treatment. An episodic melody follows, but it has little distinction of style. By means of a half-cadence, repeated three or four times, we come to a figure in imitation for wind-instruments; and we are the more surprised to find it here, because it had been so often employed in several overtures to French operas. The andante contains an accompaniment of drums, *piano*, which appears to-day rather ordinary, yet we recognize in it a hint at striking effects produced later by Beethoven with the aid of this instrument, which is seldom or badly employed as a rule by his predecessors. This movement is full of charm; the theme is graceful and lends itself easily to fugued development, by means of which the composer has succeeded in being ingenious and piquant. The scherzo is the first-born of the family of charming badinages or scherzi, of which Beethoven invented the form, and determined the pace, which he substituted in nearly all of his instrumental works for the minuet of Mozart and Haydn with a pace doubly less rapid and with a wholly different character. This scherzo is of exquisite freshness, lightness, and grace. It is the one truly original thing in this symphony in which the poetic idea, so great and rich in the majority of his succeeding works, is wholly wanting. It is music admirably made, clear, alert, but slightly accentuated, cold, and sometimes mean and shabby, as in the final rondo, which is musically childish. In a word, this is not Beethoven."

This judgment of Berlioz has been vigorously combated by all fetishists that believe in the plenary inspiration of a great composer. Thus Michel Brenet (1882), usually discriminative, finds that the introduction begins in a highly original manner. Marx took the trouble to refute the statement of Oulibicheff, that the first movement was an imitation of the beginning of Mozart's "Jupiter" Symphony,—a futile task. We find Doctor Professor H. Reimann in 1899 stoutly maintaining the originality of many pages of this symphony. Thus in the introduction the first chord with its resolution is "a genuine innovation by Beethoven." He admits that the chief theme of the allegro con brio with its subsidiary theme and jubilant sequel recalls irresistibly Mozart's "Jupiter"; "but the passage *pp* by the close in G major, in which the basses use the subsidiary theme, and in which the oboe introduces a song, is new and surprising, and the manner in

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which by a crescendo the closing section of the first chapter is developed is wholly Beethovenish!" He is also lost in admiration at the thought of the development itself. He finds the true Beethoven in more than one page of the andante. The trio of the scherzo is an example of Beethoven's "tone-painting." The introduction of the finale is "wholly original, although one may often find echoes of Haydn and Mozart in what follows."

Colombani combats the idea that the Symphony in C major is a weak imitation of symphonies by Haydn and Mozart or a happy blending of the styles of the two composers. "This is equivalent to the useless statement of a fact that every one knows, viz.: Beethoven is their immediate successor in the history of the symphony. . . . The general structure of the first symphony of Beethoven is regular and nothing more. It does not recall the type of Haydn or of Mozart any more than that of other symphonic composers who preceded them or of the composers of instrumental music who were the origin of the symphonists. Except in the Minuet, the nature of the melodic ideas has nothing in common with Haydn, and very little with Mozart. From the chord of the dominant seventh with which the Introduction begins to a few measures which precede the Finale, there are numerous innovations of detail introduced by Beethoven, if he be compared not only with Haydn but also with Mozart. And so one may lay much stress on these innovations—which would be a mistake—and arrive at the conclusion that the first symphony is a production of Beethoven's genius, independent of preceding works; or, one may wish to preserve the connection and relationship, and in this case it is not necessary to confine one's self to Haydn and Mozart, but there should be a going back to the Italian instrumental music of the second half of the seventeenth century, to Corelli's 'Concerti grossi' and Sammartini's symphonies. Thus one can arrive at an exact judgment by saying that the first symphony is a natural derivation from the works of those who first formed the models of instrumental music; that the first symphony composed by Beethoven seems to be a *rêsumé* of the past rather than an original production of his genius."

***

I. Introduction: Adagio molto, C major, 4-4. Allegro con brio, C major, 4-4. The adagio begins in an unexpected fashion with the chord of the dominant seventh in F major, attacked strongly and followed by the chord of F major. The second measure is in the key of C major, but the third modulates directly to G major. The tonality of the movement is at last established, and the introduction soon leads to the main body of the movement.

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II. Andante cantabile con moto, F major, 3-8. The first theme, played by the second violins, is used for canonic imitation. A second theme is played by the strings, as in response to the first.

III. Menuetto: Allegro molto e vivace, C major, 3-4. Oulibicheff says that Beethoven, in order to reveal himself, waited for the minuet. "The rhythmic movement is changed into that of a scherzo after the manner instituted by the composer in his first sonatas." It begins with a scale in G, and the rhythm is like unto that of the scherzo of the Seventh Symphony. A second phrase, which modulates into B-flat minor, follows immediately, and soon brings the repetition of the first theme, this time for full orchestra. The trio was certainly original at the period. Wind instruments give repeatedly the chord of C major. Violins reply with a rapid figure. This dialogue lasts for several measures; it is repeated; then there is a new dialogue between the same groups, but in the tonality of the dominant.

IV. Finale: there is a very short introduction, adagio, C major, 2-4. The first theme of the following allegro molto e vivace, C major, 2-4, is reproduced almost exactly from the sketch of 1795 that has already been mentioned.

***

The first performance of this symphony at Leipsic was in the Gewandhaus, November 26, 1801. It was then described by a critic as "confused explosions of the outrageous effrontery of a young man." Played again at Vienna in 1805 at banker von Würth's, it was described as "a masterly production. All the instruments are well employed in it, and they conceal an extraordinary richness of amiable ideas." The critic praised the clearness and order of the work. Five years later the symphony was pronounced in Vienna to be "more amiable" than the Second. When Spohr conducted it in 1810 at a music festival at Frankenhausen, the trio of the minuet made the most marked impression. The Philharmonic Society of London performed the symphony probably in 1813, the year of the establishment of the society.

The first performance in Paris was on February 22, 1807, at a public exhibition of Conservatory pupils. The *Décade philosophique* said of it: "This symphony by Beethoven is of a very different nature [from one by Haydn that was also performed]. The style is clear, brilliant, lively." Fétis said in the *Revue musicale* of April 16, 1831: "The first symphony of Beethoven was played in Paris about 1808. There

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were then only a few and young musicians who dared to speak in favor of this 'baroque' music, as it was then called; and yet the difference between that symphony and those written by Beethoven later is great. His genius had not yet frankly revealed its individuality; he was still under the influence of Mozart; there are rays of light in it that disclose what he would be in the future, but he modelled himself after the great man whose works he passionately loved. This symphony and the second in D major were the only ones by Beethoven that were heard in France for twenty years." The First Symphony was not played at a concert of the Société des Concerts du Conservatoire until May 9, 1830. *Le Courrier de l'Europe et des Spectacles* reviewed a performance of this symphony at Paris in 1810: "The beautiful trio of oboe, clarinet, and bassoon in the last allegro will always be applauded." The reference was probably to the trio of the scherzo. "This symphony, rich in harmony and full of delicious and well-contrasted motives, which are varied and distributed in the happiest manner, awakened hearty applause. This work of a great man is the model presented to the pupils of a great school." The performance was at an exhibition of Conservatory pupils, and some of the hearers who had heard the symphony played at Vienna said that the performance by the Paris Conservatory pupils was far better. On the other hand, Cambini and Garaudé of the *Tablettes de Polymnie* (March, 1810) were alarmed by the "astonishing success" of Beethoven's works, which were "a danger to musical art; the contagion of Germanic harmony has reached the present school of composition formed at the Conservatory. It is believed that a prodigal use of the most barbaric dissonances and a noisy use of all the orchestral instruments will make an effect. Alas, the ear is only stabbed; there is no appeal to the heart."

J. G. Prod'homme gives these dates of first performances of the Symphony in C major: Spain, Madrid, 1864, in the salon of the Conservatory, directed by Jesus de Monasterio; Russia, Moscow, 1863.

The symphnoy was played in Boston in the season of 1840–41. The last performance at a concert of the Boston Symphony Orchestra was on April 30, 1910.

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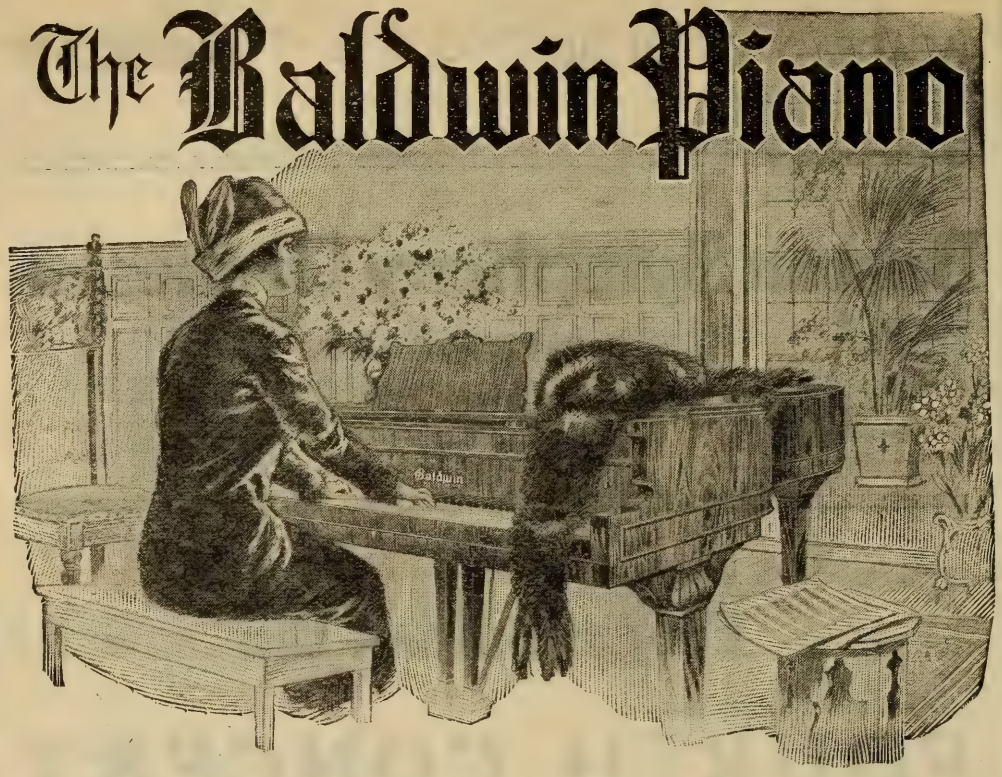

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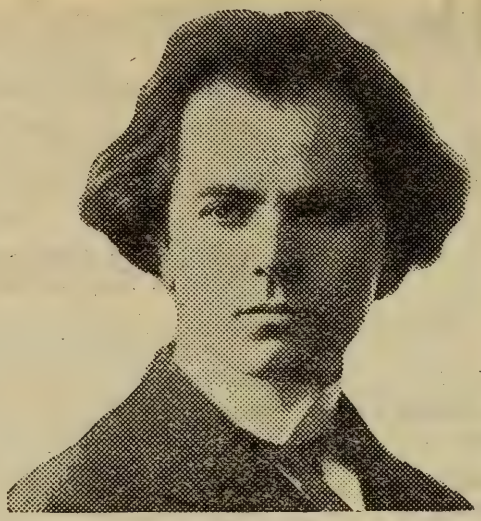

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PROGRAMME

Franck . . . . . Symphony in D minor

I. Lento: Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.

Songs with orchestra:

Hugo Wolf . . . . "Verborgenheit" ("Retirement")
Strauss . . . . . "Wiegenlied" (Cradle Song)
Strauss . . . . . "Cäcilie"

Strauss . . . Tone Poem, "Tod und Verklärung" ("Death and Transfiguration"), Op. 24

Songs with orchestra:

Humperdinck . . "Es schaukeln die Winde" ("The Winds Rock")
d'Albert . . . . . Mediæval Hymn to Venus

Smetana . . . . . Overture to "The Sold Bride"

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Symphony in D minor, for Orchestra . . . . . César Franck

(Born at Liége, Belgium, on December 10, 1822; died at Paris on November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899, and it was also played at its concerts on December 23 of that year, February 11 and April 22, 1905, January 29, 1910, and November 25, 1911. It was played also at the benefit concert to Mr. Wilhelm Gericke, April 24, 1906.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, one bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his Life of Franck † gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That, a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the cor anglais in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the cor anglais. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust' es-

* Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

† Translated by Mrs. Newmarch.

GUSTAV MAHLER

A Study of His Personality and Work By PAUL STEFAN

Translated from the German by T. E. CLARK

Pp. viii & 132

PRICE, Cloth, $2.00 Net

The Author does not wish this work to be considered as a biography. And, although leading biographical data are not lacking, the whole spirit of the book is rather one of enthusiastic appreciation and propaganda.

Dr. Stefan's masterly analyses of Mahler's compositions fill a large portion of the book, and will be found most illuminative and interesting. A full list of these compositions, and a bibliography, are contained in the Appendix.

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corted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well, just as I thought it would!'"

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert:—

I. Lento, D minor, 4-4. There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first theme of the movement ('cellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Apthorp remarks in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the '*Muss es sein?*' (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow passage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, molto cantabile, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a return of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

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II. Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, dolce cantabile, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but pianissimo, is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

III Finale: Allegro non troppo, 2-2. After a few energetic introductory measures the chief theme appears, dolce cantabile, in 'cellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in 'cellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the Finale. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the

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second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the Finale.

***

Vincent d'Indy in his Life of Franck, which has been published by John Lane in an English translation by Mrs. Rosa Newmarch, says little about the structure of this symphony, although he devotes a chapter to Franck's string quartet.

Speaking of Franck's sonata for violin and piano, he calls attention to the fact that the first of its organic germs is used as the theme of the four movements of the work. "From this moment cyclical form, the basis of modern symphonic art, was created and consecrated." He then adds:—

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: after having long described Franck as an empiricist and an improvisor—which is radically wrong—his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could—and did—think as loftily as Franck, or who could have found in his

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fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'?

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"Without going back upon the period we are now considering, the years between 1884 and 1889 are remarkable for a curious return to pure symphonic form. Apart from the younger composers, and one or two unimportant representatives of the old school, three composers who had already made their mark—Lalo, Saint-Saëns, and Franck—produced true symphonies at this time, but widely different as regards external aspect and ideas.

"Lalo's Symphony in G minor,* which is on very classical lines, is remarkable for the fascination of its themes, and still more for charm and elegance of rhythm and harmony, distinctive qualities of the imaginative composer of 'Le Roi d'Ys.'

"The C minor Symphony of Saint-Saëns,† displaying undoubted

* Lalo's Symphony in G minor was performed for the first time, February 13, 1887, at Paris. The introduction to the first allegro, passages in the scherzo, and the theme of the slow movement were taken by Lalo from his opera "Fiesque," composed in 1867–68.—P. H.

† Saint-Saëns wrote his symphony in C minor for the London Philharmonic Society. The symphony was first performed at a concert of the society in London, May 19, 1886, when the composer conducted. It has been performed at concerts of the Boston Symphony Orchestra in Boston, February 16, 1901, and March 29, 1902, and it was performed in Boston at a concert given by the Boston Symphony Orchestra and Saint-Saëns, November 26, 1906, when Dr. Muck conducted it.—P. H.

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talent, seems like a challenge to the traditional laws of tonal structure; and although the composer sustains the combat with cleverness and eloquence, and in spite of the indisputable interest of the work—founded, like many others by this composer, upon a prose theme,* the *Dies Irae*—yet the final impression is that of doubt and sadness.

"Franck's Symphony, on the contrary, is a continual ascent towards pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.'

"This symphony was really *bound to come* as the crown of the artistic work latent during the six years to which I have been alluding."†

"VERBORGENHEIT" (RETIREMENT) . . . . . HUGO WOLF

(Born in Windischgräz in the south of Styria, March 13, 1860; died February 22, 1903, in the Lower Austrian Asylum in Vienna.)

Composed at Perchtoldsdorf, March 13, 1888. Poem by Eduard Mörike (1804–75).

Mässig und sehr innig, E-flat major, 4-4.

Lass, o Welt, o lass mich sein!
Locket nicht mit Liebesgaben,
Lasst dies Herz alleine haben
Seine Wonne, seine Pein!

* Mrs. Newmarch's translation is here not clear. D'Indy wrote: "Sur le thème de la prose: *Dies Irae*,"—on the theme of the prose, *Dies Irae*. Prose here means a piece of rhythmical or rhymed accentual verse, sung or said between the epistle and gospel at certain masses. It is also called a sequence. "Victimae Paschali," "Veni, Sancte Spiritus," "Lauda Sion," "Dies Irae," are examples, but neither Le Brun nor Benedict XIV. recognized the "Stabat Mater" as a prose.—P. H.

† We must in justice deal with the erroneous view of certain misinformed critics who have tried to pass off Franck's Symphony as an offshoot (they do not say imitation, because the difference between the two works is so obvious) of Saint-Saëns's work in C minor. The question can be settled by bare facts. It is true that the Symphony with organ, by Saint-Saëns, was given for the first time in England in 1885 (*sic*), but it was not known or played in France until two (*sic*) years later (January 9, 1887, at the Conservatory); now at this time Franck's Symphony was completely finished.—V. d'I.

Mr. d'Indy is mistaken in the date of the performance in London; but his argument holds good.—P. H.

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Was ich traure, weiss ich nicht,
Es ist unbekanntes Wehe,
Immerdar durch Thränen sehe
Ich der Sonne liebes Licht.

Oft bin ich mir kaum bewusst,
Und die helle Freude zücket
Durch die Schwere, so mich drücket
Wonniglich in meiner Brust.

Lass, o Welt, etc.

RETIREMENT

Tempt me not, O world, again
With the joys of love's illusion;
Let my heart in lone seclusion
Hoard its rapture and its pain!

Unknown grief fills all my days,
Sorrow from my searching hidden
Floods my eyes with tears unbidden
When the sunlight meets my gaze.

Oft when dreaming brings me rest,
Comes a cheering ray of gladness
Through the shadows of my sadness,
Lights the gloom within my breast.

Tempt me not, etc.*

Mr. Newman says of this song: "Being almost the simplest in construction of all Wolf's songs, the *Verborgenheit* was one of the first to become popular both in Germany and other countries. It is of a kind, with its regular, strophic melody standing out above an 'accompaniment' in the ordinary sense of the word, that Wolf did not often affect. It is, indeed, the one song of his that reminds us most pointedly of other song writers, though, of course, the handling from 'Was ich traure' to 'Wonniglich in meiner Brust' is pure Wolf."

*This translation by Charles Fonteyn Manney was made for "Fifty Songs by Hugo Wolf: edited by Ernest Newman," and is here reprinted through the courtesy of Oliver Ditson Company.

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"WIEGENLIED," OP. 41, NO. 1 . . . . . RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg and Garmisch.)

"Wiegenlied," the first of a set of five songs, was composed in 1899. The collection was the first work published after the tone-poem "Heldenleben."

WIEGENLIED.

Träume, träume du, mein süsses Leben,
Von dem Himmel, der die Blumen bringt.
Blüten schimmern da, die beben
Von dem Lied, das deine Mutter singt.

Träume, träume, Knospe meiner Sorgen,
Von dem Tage, da die Blume spross;
Von dem hellen Blütenmorgen,
Da dein Seelchen sich der Welt erschloss

Träume, träume, Blüte meiner Liebe,
Von der stillen, von der heil'gen Nacht,
Da die Blume seiner Liebe
Diese Welt zum Himmel mir gemacht.

Richard Dehmel

LULLABY.

Dream, dear; dream, dear; for the earth is darkening,
Dream of Heaven and the flow'rs it brings.
Blossoms quiver there, while harkening
To the song thy tender mother sings.

Dream, dear; dream, dear; ever since the dawning
Of the day that brought my blossom here,
Since that brightest happy morning,
Thy dear care is all my joy and fear.

Dream, dear; dream, dear; flow'r of my devotion,
Of that happy, of that holy night,
When the bud of his devotion
Made my world as Heaven through its light.

Sanft bewegt, D major, 2-2. Composed at Maquarstein, August 22, 1899. Dedicated to Fräulein Marie Ritter. The orchestration is by Strauss.

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"CÄCILIE," OP. 27, NO. 2 . . . . . RICHARD STRAUSS

On the 10th of September, 1894, Strauss dedicated to his wife on their wedding day the book of songs, Op. 27, which had been written during the preceding winter. These songs, "for a voice with pianoforte accompaniment," are (1) "Ruhe, meine Seele!" (2) "Cäcilie," (3) "Heimliche Aufforderung," and (4) "Morgen." Strauss afterwards orchestrated Songs 2 and 4.

Sehr lebhaft und drängend, E major, 4-4.

"CÄCILIE."

Wenn du es wüsstest, was Bangen heisst,
Von brennenden Küssen, von Wandern und Ruhen
Mit der Geliebten Aug' in Auge und kosend und plaudernd,
Wenn du es wüsstest, du neigtest dein Herz!

Wenn du es wüsstest, was Bangen heisst,
In einsamen Nächten, umschauert vom Sturm,
Da Niemand tröstet milden Mundes die kampfmüde Seele,
Wenn du es wüsstest, du kämest zu mir!

Wenn du es wüsstest, was Leben heisst,
Umhaucht von der Gottheit weltschaffende Athem,
Zu schweben empor, lichtgetragen, zu seligen Höh'n,
Wenn du es wüsstest, du lebtest mit mir!

H. Hart.

If you but knew, sweet, what 'tis to dream
Of fond, burning kisses, of wand'ring and resting
With the beloved one; gazing fondly caressing and chatting,
Could I but tell you, your heart would assent.

If you but knew, sweet, the anguish of waking
Through nights long and lonely
And rocked by the storm when no one is near
To soothe and comfort the strife-weary spirit.
Could I but tell you, you'd come, sweet, to me.

If you but knew, sweet, what living is
In the creative breath of God, Lord and Maker;
To hover, upborne on dove-like pinions
To regions of light. If you but knew it,
Could I but tell you, you'd dwell, sweet, with me.

John Bernhoff.

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"Death and Transfiguration," Tone-poem for Full Orchestra, Op. 24 . . . . . Richard Strauss

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

This tone-poem was composed at Munich in 1888–89.* It was published at Munich in April, 1891.

The first performance was from manuscript, under the direction of the composer, at the fifth concert of the 27th Musicians' Convention of the Allgemeiner Deutscher Musikverein in the City Theatre of Eisenach, June 21, 1890. This convention, according to Theodor Müller-Reuter's "Lexikon der deutschen Konzertliteratur," was held June 19–22. There were three orchestral concerts in the City Theatre (June 19, 21, 22); a concert in the Hauptkirche zu St. Georg (June 20); and two chamber music concerts in Clemda Hall (June 20, 21).

The other works performed for the first time were Draeseke's Prelude to "Penthesilea"; Franz Schubert's "Tantum Ergo" and Offertory (MS.); duet from Hans Sommer's opera "Loreley"; Strauss's "Burleske" for pianoforte and orchestra (Eugen d'Albert, pianist); Weingartner's Entr'acte from "Malawika"; d'Albert's Symphony, Op. 4; Robert Kahn's String Quartet, Op. 8; Philipp Wolfrum's Pianoforte Quintet; R. von Perger's String Quartet, Op. 15; Frederick Lamond's Pianoforte Trio, Op. 2; Arnold Krug's Vocal Quartet, Op. 32; Ivan Knorr's "Ukrainische Liebeslieder," Op. 5.

The second performance was at Weimar, January 12, 1891, at the third subscription concert in the Grand Ducal Theatre. Strauss led from manuscript.

The third performance was at the Eighth Philharmonic Concert in Berlin, February 23, 1891. The composer again led from manuscript.

The Philharmonic Society of New York, Mr. Stransky conductor, performed it in Boston on November 2, 1913.

* Hans von Bülow wrote to his wife from Weimar, November 13, 1889: "Strauss is enormously beloved here. His 'Don Juan' evening before last had a wholly unheard of success. Yesterday morning Spitzweg and I were at his house to hear his new symphonic poem 'Tod und Verklärung'—which has again inspired me with great confidence in his development. It is a very important work, in spite of sundry poor passages, and it is also refreshing."

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On the fly-leaf of the score is a poem in German:—

In der ärmlich kleinen Kammer
Matt vom Lichtstumpf nur erhellt,
Liegt der Kranke auf dem Lager.
Eben hat er mit dem Tod
Wild verzweifelnd noch gerungen.
Nun sank er erschöpft in Schlaf,
Und der Wanduhr leises Ticken
Nur vernimmst du im Gemach,
Dessen grauenvolle Stille
Todesnähe ahnen lässt.
Um des Krankenbleiche Züge
Spielt ein Lächeln wehmuthvoll.
Träumt er an des Lebens Grenze
Von der Kindheit goldner Zeit?

Doch nicht lange gönnt der Tod
Seinem Opfer Schlaf und Träume.
Grausam rüttelt er ihn auf
Und beginnt den Kampf auf's Neue
Lebenstrieb und Todesmacht!
Welch' entsetzensvolles Ringen!
Keiner trägt den Sieg davon,
Und noch einmal wird es stille!

Kampfesmüd' zurückgesunken,
Schlaflos, wie im Fieberwahn,
Sieht der Kranke nun sein Leben,
Tag um Tag und Bild um Bild
Inn'rem Aug' vorüberschweben.
Erst der Kindheit Morgenrot,

* Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wohlmuth, he conducted a singing society, for which he composed humorous pieces, and in 1888 abandoned the law for music. He was busy afterwards in Berlin, St. Petersburg, Munich. In 1898 he organized with Strauss and Hans Sommer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work, "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a Study of Alexander Ritter (1898).

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Hold in seiner Unschuld leuchtend!
Dann des Jünglings keckes Spiel—
Kräfte übend und erprobend—
Bis er reift zum Männerkampf,
Der um höchste Lebensgüter
Nun mit heisser Lust entbrennt.

Was ihm je verklärt erschien
Noch verklärter zu gestalten,
Dies allein der hohe Drang,
Der durch's Leben ihn geleitet.

Kalt und höhnend setzt die Welt
Schrank' auf Schranke seinem Drängen.
Glaubt er sich dem Ziele nah',
Donnert ihm ein "Halt!" entgegen:
"*Mach' die Schranke dir zur Staffel,*
Immer höher nur hinan!"
Also drängt er, also klimmt er,
Lässt nicht ab vom heil'gen Drang
Was er so von je gesucht
Mit des Herzens tiefstem Sehnen,
Sucht er noch im Todesschrein,
Suchet, ach! und findet's nimmer
Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.
Da erdröhnt der letzte Schlag
Von des Todes Eisenhammer,
Bricht den Erdenleib entzwei,
Deckt mit Todesnacht das Auge.

Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen,
Was er sehnend hier gesucht:
Welterlösung, Weltverklärung.

The following literal translation is by William Foster Apthorp:—

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death.

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Mr. Spooner is a delightful and rare tenor, and charmed the audience with his artistic program.—*Washington Herald.*

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Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

But Death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play-exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

There are two versions of Ritter's poem. The one published above is taken from Strauss's score. Ritter evidently misunderstood, in one instance, the composer's meaning. The music in the introduction does not describe the "soft ticking of the clock on the wall in the room," but "the exhausted breaths of the sick man." Thus commentators and rhapsodists disagree among themselves. The earlier version of the poem was published on the programmes of the concerts at Eisenach and Weimar. It is as follows:—

Stille, einsam öde Nacht!
Auf dem Totenbette liegt er.

Fieberglut wirft ihn empor
Und er sieht sein ganzes Leben
Kindheit, Jugend, Männerkampf,
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Was er suchte je und je
Mit des Herzens tiefstem Sehnen
Sucht er noch im Todesschweiss,
Suchet—ach! und findet's nimmer.

Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.

Da erdröhnt der letzte Schlag,
Von des Todes Eisenhammer
Bricht der Erdenleib entzwei,
Deckt mit Todesnacht das Auge.

Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen
Was er sehnend hier gesucht,
Was er suchend hier ersehnt.

***

The authorship of this poem in blank verse was for some years unknown, and the prevailing impression was that the poem suggested the music. As a matter of fact, Alexander Ritter * wrote the poem

* Ritter was born at Narva, Russia, June 27, 1833; he died at Munich, April 12, 1896. Although Ritter was born in Russia, he was of a German family. His forbears had lived at Narva since the seventeenth century. In 1841, soon after the death of his father, he and his mother moved to Dresden, where he became the school-fellow of Hans von Bülow, and studied the violin with Franz Schubert (1808–78). Ritter afterward studied at the Leipsic Conservatory under David and Richter (1849–51), and in 1852 he was betrothed to the play-actress, Franziska Wagner, a niece of Richard Wagner. He married her in 1854 and moved to Weimar, where he became intimately acquainted with Liszt, Cornelius, Raff, Bronsart, and of course saw much of von Bülow. He determined to devote himself to composition, but in 1856 he went to Stettin to conduct in the City Theatre, where his wife played. They lived in Dresden (1858–60), again in Stettin (1860–62), but Ritter then had no official position, and in 1863 they made Würzburg their home. (The winter of 1868–69 was spent in Paris, and that of 1872–73 in Chemnitz.) From 1875 to 1882 he was at the head of a music shop at Würzburg. In 1882 he gave over the business to an agent, and in 1885 sold it, for in 1882 he became a member of the Meiningen orchestra led by von Bülow. After von Bülow resigned this position (in the fall of 1885), Ritter moved to Munich and made the town his dwelling-place. His most important works are the operas: "Der faule Hans," one act (Munich, 1885), dedicated to Liszt; "Wem die Krone?" one act, Op. 15 (Weimar, June 7, 1890), dedicated to Richard Strauss; "Gottfried der Sänger," one act, was only partially sketched, but the poem was completed; orchestral; "Seraphische Phantasie"; "Erotische Legende," composed in 1890–91, with use of former material; "Olaf's Hochzeitsreigen," composed in 1891–92; "Charfreitag und Frohnleichnam," composed in 1893; "Sursum Corda! Storm and Stress Fantasia," produced at Munich early in 1896; "Kaiser Rudolf's Ritt zum Grabe" (1895), produced by Richard Strauss at Weimar (?) and at Berlin in 1902. "Olaf's Wedding Dance" was played in Boston by the Boston Symphony Orchestra, Dr. Muck conductor, March 2, 1907. A Life of Ritter by Sigismund von Hausegger was published at Berlin in 1908.

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after he was well acquainted with Strauss's score; and, when the score was sent to the publisher, the poem was sent with it for insertion. Hausegger in his Life of Ritter states that Strauss asked Ritter to write this poem (p. 87).

Ritter influenced Strauss mightily. Strauss said of him to a reporter of the *Musical Times* (London):—

"Ritter was exceptionally well read in all the philosophers, ancient and modern, and a man of the highest culture. His influence was in the nature of a storm-wind. He urged me on to the development of the poetic, the expressive, in music, as exemplified in the works of Liszt, Wagner, and Berlioz. My symphonic fantasia, 'Aus Italien,' is the connecting link between the old and the new methods." "Aus Italien" was composed in 1886, and "Macbeth," the first of the tone-poems, was a work of the next year. It may here be remarked that Gustav Brecher, in his "Richard Strauss," characterizes "Death and Transfiguration," as well as the opera "Guntram" (1892–93), as a return of the composer, after his "Don Juan," to the chromatic style of Liszt and Wagner; and he insists it is not a representative work of the modern Strauss.

The poem by Ritter is, after all, the most satisfactory explanation of the music to those that seek eagerly a clew and are not content with the title. The analysts have been busy with this tone-poem as well as the others of Strauss. Mr. Wilhelm Mauke has written a pamphlet of twenty pages with twenty-one musical illustrations, and made a delicate distinction between Fever-theme No. 1 and Fever-theme No. 2. Reimann and Brandes have been more moderate. Strauss himself on more than one occasion has jested at the expense of the grubbing analysts.

***

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, 4-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind, accompanied by

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horns and harps), and he thinks of his youth (a simple melody, the childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double blows in quick succession. What Mr. Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive, which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. The second feverish theme goes canonically through the instrumental groups. The sick man sinks exhausted (ritenutos). Trombones, 'cellos, and violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (meno mosso, ma sempre alla breve). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle, the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, fortissimo), waged fiercely. "Halt!" thunders in his ears, and trombones and kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Gong and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive, and a crescendo leads to the full development of the Transfiguration theme (moderato, C major). "World deliverance, world transfiguration."

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WIEGENLIED (CRADLE SONG) . . . . . ENGELBERT HUMPERDINCK

(Born at Siegburn (Rhineland) on September 1, 1854; now living in Berlin.)

This song, words by Elisabeth Ebeling, was published in 1906
Sehr ruhig (molto tranquillo), A-flat major, 6-8.

Es schaukeln die Winde das Nest in der Linde;
Da schliessen sich schnell die Aeugelein hell.
Da schlafen vom Flügel der Mutter gedeckt
Die Vögelchen süss bis der Morgen sie weckt.

Bei Mütterlein liegen die Lämmer und schmiegen
Ans Fell sich so dicht und regen sich nicht.
Sie atmen so leise und wurden erst wach
Beim Zwitschern der Schwalben hoch oben am Dach.

Nur einzig die Sterne am Himmel so ferne,
Ob gross oder klein, sie schlafen nicht ein.
Sie schliessen die strahlenden Augen nicht zu,
Sie legen sich nicht mit den andern zur Ruh'.

Wenn aber mit Lachen die Kinder erwachen,
Das Lämmchen sich reckt, der Vogel sich streckt,
Dann müssen die Sterne, ob gross oder klein,
Sie müssen in's himmlische Bettchen hinein.

Denn der darf nich singen am Morgen und springen,
Wer während der Nacht herum tollt und wacht.
Schlaf, nur, mein Liebling, schlaf, selig und fest,
Wie's Lämmchen im Stall, wie der Vogel im Nest!

Soft nest in the willow; no blanket, no pillow;
The gentle winds rock in slender treetop.
Six birdies beneath their mother's warm wings
All fast, fast asleep till the sun daylight brings.

On soft grassy meadow beneath the oak's shadow
Lies each snow-white lamb beside its own dam.
They're all fast asleep, and they will not awake
Till swallows 'gin chattering and day 'gins to break.

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The stars are not sleeping; in heav'n, vigil keeping,
They watch thro' the night with soft silv'ry light.
They peep thro' the cloudlets that float o'er the moon,
They don't go to bed till the day has begun;

Till daylight is breaking. The children are waking,
The lambkins do bleat and birdies sing sweet.
The stars then must go to their heavenly bed,
As soon as the sun his bright radiance doth shed.

If others but knew it, how night prowlers rue it,
They'd all go to sleep when stars 'gin to peep;
Then sleep, baby darling, on mother's soft breast,
Like lambkin in fold, like the bird in its nest.

English words by John Bernhoff.

The orchestral accompaniment is by Humperdinck.

MEDIÆVAL HYMN TO VENUS FROM RUDOLF LOTHAR'S COMEDY, "THE QUEEN OF CYPRUS," OP. 26 . . . . . EUGEN D'ALBERT

(Born at Glasgow, April 10, 1864; now living in Berlin.)

"Die Königin von Cypern" was produced in 1903. Lothar, dramatist and critic, was born at Budapest, February 23, 1865. He studied at the Universities of Vienna, Jena, and Heidelberg. A student of law, he devoted himself to French philology, was given the degree of Doctor of Philosophy by the University of Heidelberg, but he abandoned his academic career for play-writing and journalism, and made his home in Vienna. He now lives in Berlin. Perhaps his greatest success was "König Harlequin" (Berlin, 1900), which has been translated and performed in eleven languages.

Feierlich, D-flat major, 3-4.

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Sei gesegnet,
Du schaumgeborne Göttin des Lichts
Das die Welt erhellt.
Hebet den Blick
Zum Glück Erkorne
Auf dass die Gnade in's Herze euch fällt.
Die Seele ist dein,
Und dein ist der Leib;
Wir tanzen im Reihn,
Mann und Weib.
Wir schliessen den Kreis,
Das Wunder ist nah,
Der Göttin Preis,
Hallelujah!

Sei gesegnet,
Stern der Meere,
Sei gesegnet, Führerin,
Dass dein Reich im Himmel währe
Beten wir mit frommen Sinn.
Das Antlitz neige,
Du Freuden süsse,
Den Weg uns zeige
Zum Paradiese.
Du spendest die Wonnen,
Das Glück, das Weh,
Der Liebe Bronnen
Evoe!

Loud we praise thee,
Thou foam-created
Goddess of light that illumines the world.
Lift up your eyes, on whom Fortune waited,
Her radiant splendor ye now shall behold.
The spirit is thine,
Our body, our life;
We dance at thy shrine,
Man and wife.
We form in a ring,
The wonder is nigh;
Aloud we sing,
Hallelujah on high!

Loud we praise thee,
Star of Ocean,
Lead us, goddess whom we adore;
While we pray with true devotion,
Reign in heaven for evermore.
Thy face revealing,
Fair goddess, arise,
Now no longer concealing
The way to Paradise.
O'er sorrow and pleasure
Do thou decree
O'er love sans measure
Evoe!

English words by John Bernhoff.

This hymn, written originally for soprano or tenor voice, male chorus, and orchestra, was published in 1904. When the composition is sung as a song without male chorus, certain measures are omitted.

The accompaniment is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, and the usual strings.

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A CHINESE MUSIC-LESSON.

BY DR. C. W. SALEEBY.

(From the *Pall Mall Gazette,* August 27, 1913.)

Some time ago one told here "a sort of fish story," which dealt with the evolution of the modern larynx from the discarded gill arches and gill clefts of the fishes whose posterity we are. That was on the anatomical side of the subject; but there is a problem in æsthetic evolution also. The pioneer evolutionists, such as Spencer and Darwin, discussed the origin of music and its relation to speech. Diderot, before them, supposed that the infusion of emotional modulation into speech had provided the germ of music, and that was Spencer's view. Darwin was of an exactly opposite opinion, holding that the natural tones of courtship among our animal predecessors furnished the beginnings of music, and that human speech may have developed from them. It can scarcely be doubted that Darwin was right. Speech is a comparatively recent thing in history. The anthropologists tell us that only through the characteristic modification of the lower jaw of man, to which he owes his chin, did speech become anatomically possible. The jaw must be content to bear much smaller teeth than formerly, and to alter its form accordingly, before the tongue and its attachments can possibly have room for the play which speech requires.

But we have only to observe the lower animals for a very short time in order to hear that they sometimes make sounds which cannot possibly be called anything other than song. Darwin and earlier and later writers quote cases where animals have produced sounds at musical intervals. Owen quotes the case of a gibbon which "produces an exact octave of musical sounds, ascending and descending the scale by half-tones," but this, I am happy to say, I have not myself heard. The case of a rodent, a very humble mammal, which produced musical intervals, has also been cited, and Browning tells us of the "minor third, there is none but the cuckoo knows." But, though modern music requires a scale with definite intervals, it cannot be admitted that any such scale is essential to music. Alone essential is the production of "musical notes" as distinguished from "noises,"—that is to say, of sounds composed of vibrations which follow one another at regular instead of irregular intervals. Given such sounds (whether in any particular scale or not), and their use with a certain meaning, we have music.

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What they are to mean is emotion. No one can read Tolstoy's "What is Art?" and question that. True, the Russian author went to hear "Siegfried," and was merely annoyed by it, so that musicians are apt, I know, to be annoyed with him, as is natural enough. But his individual judgments do not affect the validity of his generalization, which he presents and demonstrates with scientific mastery and precision, and with the intimate knowledge which only his own rank as a great artist made possible. If now we ask whether animals use musical notes in order to express their emotions, every one will answer that they certainly do; and by a legitimate inference we may assume that the animal ancestors of man made the primordial music.

Its relation to the emotions connected with sex was insisted upon by Darwin long ago, and every one knows his theory, that the beautiful voices of male birds are a product of what he called "sexual selection," through the choice of the finest singers by discriminating females, and the transmission of their powers to their offspring. I do not know any biologist of to-day who quite accepts that theory, but it is beside our present point, which is that we can certainly find in the animal world (vegetables are duller,—Darwin had the trombone played to a plant, but it did not care) sure evidence of the art of music, as emotional expression by means of musical notes.

One of the most expressive and delightful singers that I know is a little dog. She has a voice of incredible compass, with resonant bass notes, like Plançon or Knüpfer, and a long series of pianissimo tones in alt, which are sometimes like a flute, sometimes like fiddle harmonics, and sometimes like Fräulein Bosetti, according to the particular quality of tone for which, so say, she is writing,—for I need hardly say that she is her own composer. Any one who knows her will acknowledge that hers is genuine song, with a wide range of expression, "from grave to gay, from lively to severe"; that her long "pedal" notes, under amazing breath control, and the curiously beautiful figures in semi-quavers, high up in the gamut, of which she is as fond as M. Debussy and his imitators, and which she uses with far more certainty (because she has never written a bar that was not sincere),—are employed on exactly the principles which human composers illustrate, and have precisely similar emotional significance. Her form is free, I know, more like that of the modern tone-poem, or "impression for orchestra," than the classical overture, but she is what we call classical in her directness, her sense of style, her sincerity, her

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freedom from the maudlin and the morbid. She may be ostentatiously indifferent to the works of other composers or the efforts of other executants; but, for the proof that in all essentials she is like most human musicians, surely *il ne manquait que ça.*

When we say, as we rightly do, that music is the universal language, we must evidently include many of our animal relations. The anatomical basis of music goes back to very humble forms of vertebrate life: the regular, natural use of the anatomy available, as an organ or instrument for the expression of emotion in tone, which is music, is at least as old as recent birds and the higher mammals. This little dog cannot possibly be denied every essential attribute of the musician, and, if she responds to and appreciates the emotional significance of the musical notes of the human voice, while ignoring the piano, there are plenty of human beings whose musical development has gone no further than that, and who will interrupt the closing bars of even "The Two Grenadiers" with their gossip or applause. Perhaps, some day Mr. Lehmann will tell the readers of *Punch,* in his delightful verse, whether *his* Pekinese is as musical as she whom I celebrate in pedestrian prose.

No doubt it is a long way upwards from her musical development to that of the silent, stifled, motionless, jammed *compote* of humanity which did not promenade at the Queen's Hall on Friday. But it is also a very long way from the first stage, or the hundredth, of any one of us—say as a globe of cells one-eightieth of an inch in diameter—up to what we are now. Yet there is no question as to the continuity in the one case, and there need be none in the other. Life, whatever it be, expresses itself by and through matter in all conceivable ways, —in form, in color, in outline, in sound. What we call music is the highest phase of this vital expression. Few arts are so intrinsically deep and high; none lends itself so unreadily to ignoble use; no other has a like certainty and range and intimacy of expression. Even the music produced by the little dog I quote could not be surpassed, in its many kinds, as the authentic and unmistakable expression of her character,—sympathetic, proud, devoted, humorous, disciplined, spontaneous, original, sincere. What more could one say even of Friday's music,—of Beethoven's violin concerto or Mozart's overture to "Figaro"? I only hope their music makes half the audience half as nice as my musician is,—a little Superdog, compared with whom the Superman of Nietszche is about as nasty and ill-conditioned a cur as can be imagined.

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Overture to the Opera, "The Sold Bride". Friedrich Smetana

(Born at Leitomischl, Bohemia, March 2, 1824: died in the mad-house at Prague, May 12, 1884.)

"Prodana nevesta" ("Die verkaufte Braut"), a comic opera in three acts, the book by Karl Sabina, the music by Smetana, was performed for the first time at Prague, May 30, 1866.

The overture, which, according to Hanslick, might well serve as prelude to a comedy of Shakespeare,—and indeed the overture has been entitled in some concert halls "Comedy Overture,"—is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings.

The chief theme of the operatic score as well as of the dramatic action is the sale of the betrothed, and this furnishes the chief thematic material of the overture.

The overture begins vivacissimo, F major, 2-2, with the chief theme at once announced by strings and wood-wind in unison and octaves against heavy chords in brass and kettledrums. This theme is soon treated in fugal manner; the second violins lead, and are followed in turn by the first violins, violas, and first 'cellos, and second 'cellos and double-basses. The exposition is succeeded by a vigorous "diversion," or "subsidiary," for full orchestra. The fugal work is resumed; the wind instruments as well as the strings take part in it, and the subsidiary theme is used as a counter-subject. There is development fortissimo by full orchestra, and the chief theme is again announced as at the beginning. The second theme enters, a melody for oboe, accompanied by clarinets, bassoon, horn, second violins. This theme is as a fleeting episode; it is hardly developed at all, and is followed by a tuneful theme for violins and first 'cellos. The chief motive returns in the wood-wind, then in the strings, and the fugal work is resumed. The leading motive is reiterated as at the beginning of the overture (without the double-basses). The tonality is changed to D-flat major, and flutes and oboes take up the first subsidiary theme, which keeps coming in over harmonies in lower strings and wind, while

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the music sinks to pianissimo. Fragments of the first theme reappear in the strings, and there is a brilliant coda.

***

Smetana began to compose the opera in May, 1863. He completed the work March 15, 1866.

***

There is a story that Smetana was excited to the composition of "strictly national" music by a remark made at Weimar by Herbeck when they were guests of Liszt,—that the Czechs were simply reproductive artists. The opening of the Czechic Interims Theatre at Prague, November 18, 1862, was the first step toward the establishment of a native operatic art. Smetana finished in April, 1863, his first opera, "Branibori v Cechach," or "Die Brandenburger in Böhmen," but it was not performed until January 5, 1866. Karl Sebor was more fortunate: his opera, "Templari na Morave," was performed in the Czechic Theatre in 1865.

The libretto of Smetana's first opera was undramatic, improbable, ridiculous. The Bohemian operas before Smetana were in the old forms of the Italian, French, and German schools, and the public accused Smetana of "Wagnerism," the charge brought in Paris against Bizet even before "Carmen" saw the footlights. Smetana was a follower of Wagner in opera and of Liszt in the symphonic poem. He believed in the ever-flowing melody in the operatic orchestra; this melody should never interrupt, never disturb, the dramatic sense; the music should have a consistent physiognomy; it should characterize the dramatic; the *Leit-motive* should individualize; but Smetana knew the folly of imitation, nor was he the kind of man to play the sedulous ape. He once said, "We cannot compose as Wagner composes," and therefore he sought to place in the frame of Wagnerian reform his own national style, his musical individuality, which had grown up in closest intimacy with his love of the soil, with the life, songs, legends, of his countrymen.

When they celebrated the one hundredth performance of "The Sold Bride" at Prague, May 5, 1882, Smetana said: "I did not compose it from any ambitious desire, but rather as a scornful defiance, for they

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accused me after my first opera of being a Wagnerite, one that could do nothing in a light and popular style." The opera was composed, according to him, between January 5 and May 30, 1866; but Ottokar Hostinsky recalls the fact that in 1865 Smetana had performed fragments from a comic operetta, and Teige goes further and says the work was begun as far back as May, 1863. However this may be, Smetana composed at first only lyric parts, which were connected, twenty of them, by spoken dialogue. The opera was in two acts and without change of scene when it was produced.

When there was talk of a performance at the Opéra-Comique, Paris, Smetana added a male chorus in praise of beer, an air for Marenka, and a dance (Skoena). The first act of the original version was divided into two scenes, and soon afterward the first scene was closed with a polka, and the second scene introduced with a furiant; * so now the opera is in three acts. Smetana changed the spoken dialogue into recitative for the production of the opera at St. Petersburg in January, 1871, and this recitative is used to-day even in Czech theatres.

"The Sold Bride" was performed for the first time before a German-Austrian public at the International Music and Theatre Exhibition at Vienna in 1892 (June 1).† As Hlavác says: ‡ "Those who understood the situation were not surprised when Director Schubert appeared in Vienna in 1892 with his Bohemian Theatre and gave two works of Smetana, that the surprise of the audience was so great, and on all sides was heard, 'How is it possible that such genius was not recognized long ago?' For, as far as Austria is concerned, Smetana first became known in Vienna, June, 1892, where they had previously had no idea of the importance of his creations. . . . There is something in 'Die verkaufte Braut' which satisfies every one. The Wagnerian can find nothing to object to, the lover of melody is more than happy, and friends and partisans of healthy artistic realism applaud vociferously. Not that Smetana is to be looked up to as the long-sought, universal musical genius, who has accomplished the union and perfect reconciliation of all the different theories of music. Smetana, in his high understanding of art, clearly and rightly estimated all these theories and appropriated them to his own use. This had no influence, however, on his inventive power; the effect was seen only in the expression of his thought; for he remained his own master in spite of all influences. This, all admit, even the speculator in coinci-

* Also known as the "sedálk" (the peasant), a characteristic and popular Bohemian dance, in which the male imitates a proud, puffed-up peasant, who at first dances alone, arms akimbo, and stamps; his partner then dances about him, or spins about on the same spot, until they embrace and dance slowly the sousedska, a species of ländler.

† Adolf Tschech, whose real name was Taussig, conductor of Czech operas at this exhibition, died late in 1903 at Prague at the age of sixty-three.

‡ Translated into English by Josephine Upson Cady.

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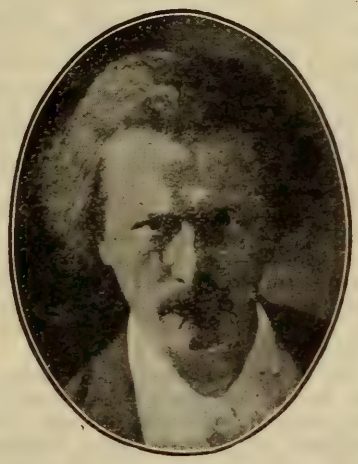

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dences and the hunter after imitations. The charm of Smetana to the outside world lies in the fact that, while the national character remains the foundation of his thought, he knew how to clothe the national Bohemian music in modern and high forms, and at the same time remain truly original, always himself, always Smetana. And so 'Die verkaufte Braut' has become a national comic opera, which, in the outlining of a dramatic depiction of village life in Bohemia, is true in the action and music, without turning the realistic side of it into the realism of a 'Mala Vita' * or 'Santa Lucia.' In this truly artistic moderation, Smetana shows that it is not necessary to depict common people as rude and unrefined, and, although most of Smetana's operas are laid in villages, as is also 'Pagliacci,' he did not turn to the tragical, as Mascagni and Leoncavallo have done."

The success of "The Sold Bride" led to Smetana's appointment as conductor of the opera. (His deafness obliged him in 1874 to give up all conducting.) This appointment gave him great honor, small wages (twelve hundred florins), many enviers and enemies.

It was announced in the summer of 1903 that "The Sold Bride" would be produced for the first time in the United States and in English at the Metropolitan Opera House, New York, by Mr. Conried, in the course of the next season. Mr. Charles Henry Meltzer Englished the libretto, and there was a report that Mme. Camille Seygard would be the heroine. This version of the opera has not yet been performed.

The first performance of "Der verkaufte Braut" in America was at the Metropolitan Opera House, New York, February 19, 1909: Marie, Emmy Destinn; Kathinka, Marie Mattfield; Hans, Carl Jorn; Kruschina, Robert Blass; Kezal, Adamo Didur; Mischa, Adolf Muehlmann; Wenzel, Albert Reiss; Agnes, Henrietta Wakefield; Springer, Julius Bayer; Esmeralda, Isabelle L'Huiller; Muff, Ludwig Burgstaller. Gustav Mahler conducted.

The other operas of Smetana are "Dalibor,"† serious opera in three

* "Mala Vita," opera by Umberto Giordano (Rome, February 21, 1892, revived at Milan in 1897 as "Il Vito"). "A Santa Lucia," by Pierantonio Tasca (Kroll's Theatre, Berlin, November 16, 1892). Gemma Bellincioni as the leading woman made a profound sensation when these operas were performed at Vienna,—"Mala Vita" in 1892, "A Santa Lucia" in 1893.

† The New York *Tribune* of October 11, 1909, published the following cable despatch, date Berlin, October 10: "Smetana's opera 'Dalibor' was sung for the first time in Germany to-night at the royal opera house and led to a minor anti-Czech demonstration from the cheaper seats where the minority maintained a persistent hissing. The production was due to the desire of Emmy Destinn, who is of Czech origin, to sing her countryman's music on the Berlin stage Protests appeared in the press against the performance on account of the Czech hostility to Germans in Bohemia and against extending the hospitality of royal theatres to Czech art. The opera house, however, was crowded with a fashionable audience, which enthusiastically applauded Smetana's work and Mme. Destinn's fine singing in the part of Milada."

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acts, book by Josef Wenzig, Prague, May 16, 1868; "Libusa," festival opera in three acts, book by Wenzig, Prague, June 11, 1881; "Dve Vdovy" ("The Two Widows"), founded by Emanuel Züngel on a comedy by Mallefilles, Prague, March 27, 1874, revised in 1877; "Hubicka" ("The Kiss"), comic opera, book by Eliska Krasnohorska, Prague, November 7, 1876; "Tajemstvi" ("The Secret"), comic opera, book by Eliska Krasnohorska, September 18, 1878; "Certova stena" ("The Devil's Wall"), comic opera, book by Eliska Krasnohorska, Prague, October 29, 1882. The opera "Viola," founded on Shakespeare's "Twelfth Night," begun in 1876, and in the composer's mind just before madness came upon him, was not finished. Fifteen pages of the manuscript were fully scored, and fifty pages include the voice parts with an accompaniment of string quartet, but with the other orchestral parts unfilled. The title "comic opera," given to some of the operas, should not mislead one: the librettos include serious, even tragic, situations; thus the story of "The Secret" is not unlike that of Erckmann-Chatrian's "Les Rantzau," chosen by Mascagni for operatic use (Florence, November 10, 1892).

Smetana's operas have been performed at Prague in cycle form.

The reader interested in Czech music and musicians is referred to "Smetana," an excellent biography by William Ritter, Paris, 1908; "Smetana," a biography by Bromislav Wellek (Prague, 1895); "Ein Vierteljahrhundert Bömischer Musik," by Emanuel Chvala (Prague, 1887); "Das Böhmische National Theater in der ersten internationalen Musik- und Theater-Ausstellung zu Wien im Jahre 1902," by Fr. Ad. Subert (Prague, 1882); "Zdenko Fibich," by C. L. Richter (Prague, 1900); "Bohème," a volume in the series, "Histoire de la Musique," by Albert Soubies (Paris, 1898); articles by Friedrich Hlavác and J. J. Kral, published respectively in the American magazines, *Music Review* and *Music;* the article, "Friedrich Smetana," in "Famous Composers," new series, vol. i. (Boston, 1900); and articles in the *Mercure Musical* (Paris) of February and March, 1907.

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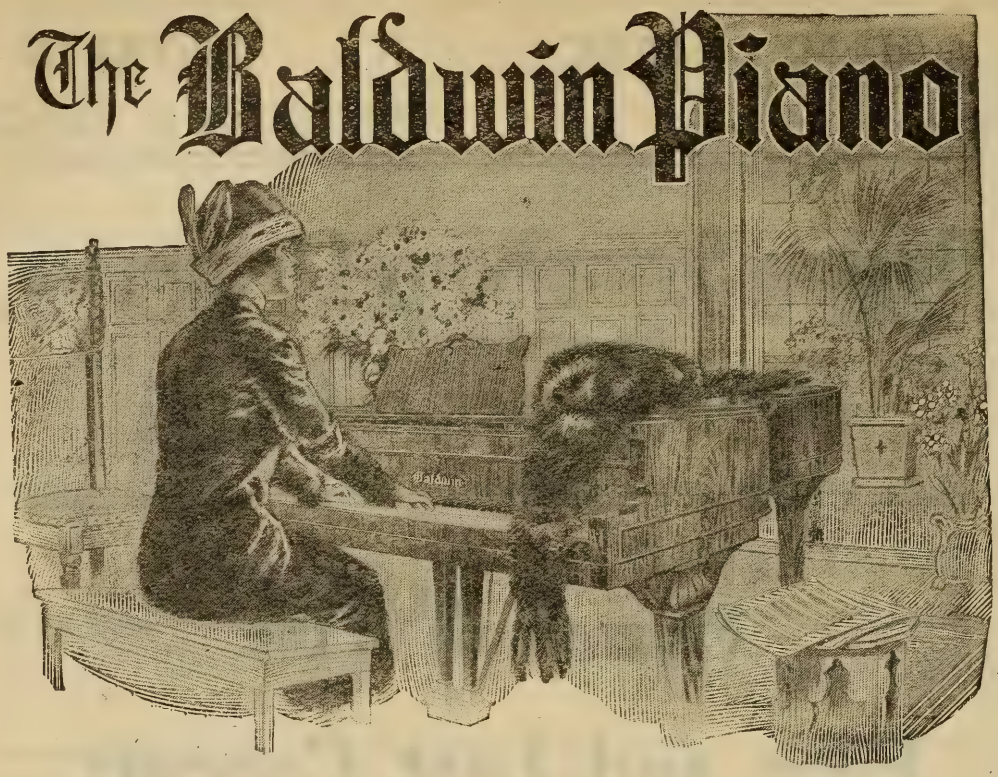

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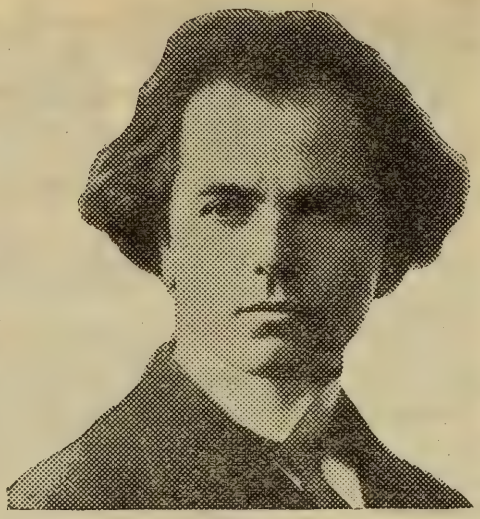

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PROGRAMME

Brahms . . . . . Symphony in E minor, No. 4, Op. 98

I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico e passionato.

Wagner . . . . . "A Siegfried Idyl"

Paderewski . Concerto in A minor for Pianoforte and Orchestra, Op. 17

I. Allegro.
II. Romanza: Andante.
III. Allegro molto vivace.

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Symphony in E minor, Op. 98 . . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This symphony was first performed at Meiningen, October 25, 1885, under the direction of the composer.

Simrock, the publisher, is said to have paid Brahms forty thousand marks for the work. It was played at a public rehearsal of the Symphony Orchestra in Boston, November 26, 1886. Although Mr. Gericke "did not stop the orchestra,"—to quote from a review of the concert the next day,—he was not satisfied with the performance, and Schumann's Symphony in B-flat was substituted for the concert of November 27. There were further rehearsals, and the work was played for the first time at a concert of the Boston Symphony Orchestra on December 23, 1886.

This symphony was composed in the summers of 1884 and 1885 at Mürz Zuschlag in Styria. The Allegro and Andante were composed during the first summer, the Scherzo and Finale during the last. Miss Florence May, in her Life of Brahms, tells us that the manuscript was nearly destroyed in 1885: "Returning one afternoon from a walk, he [Brahms] found that the house in which he lodged had caught fire, and that his friends were busily engaged in bringing his papers, and amongst them the nearly finished manuscript of the new symphony, into the garden. He immediately set to work to help in getting the fire under, whilst Frau Fellinger sat out of doors with either arm outspread on the precious papers piled on each side of her." A scene for the "historical painter"! We quote the report of this incident, not on account of its intrinsic value, but to show in what manner Miss May was able to write two volumes, containing six hundred and twenty-five octavo pages, about the quiet life of the composer. But what is Miss May in comparison with Mr. Max Kalbeck, whose Life of Brahms, not yet completed, contains 1,823 pages.

In a letter, Brahms described this symphony as "a couple of entr'actes," also as "a choral work without text." Franz Wüllner, then conductor of the Gürzenich Concerts at Cologne, asked that he might produce this new symphony. Brahms answered that first performances

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and the wholly modern chase after novelties did not interest him. He was vexed because Wüllner had performed a symphony by Bruckner, and he acted in a childish manner. Wüllner answered that he thought it his duty to produce new works, and a symphony by Bruckner was certainly more interesting than one by Gernsheim, Cowen, or Scharwenka.

Brahms was doubtful about the value of his fourth symphony. He wished to know the opinion of Elisabeth von Herzogenberg and Clara Schumann. He and Ignaz Brüll played a pianoforte arrangement in the presence of Hanslick, Dr. Billroth, Hans Richter, C. F. Pohl, Gustav Dömpke, and Max Kalbeck. He judged from their attitude that they did not like it, and he was much depressed. "If people like Billroth, Hanslick, and you do not like my music, whom will it please?" he said to Kalbeck.

There was a preliminary rehearsal at Meiningen for correction of the parts. Bülow conducted it, and there were present the Landgraf of Hesse, Richard Strauss, then second conductor of the Meiningen orchestra, and Frederick Lamond, the pianist. Brahms arrived in time for the first performance. The symphony was most warmly applauded, and the audience endeavored, but in vain, to obtain a repetition of the third movement. The work was repeated November 1 under Bülow's direction, and was conducted by the composer in the course of a three weeks' tour with the orchestra and von Bülow in Germany and in the Netherlands. The first performance in Vienna was at a Philharmonic concert, led by Richter, January, 17 1886. "Though the symphony was applauded by the public and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the first symphony in C minor. Strangely enough, the fourth symphony at once obtained some measure of real appreciation in Leipsic, where the first had been far more successful than the second and third." This statement is too friendly towards Brahms. As a matter of fact, the symphony disappointed Brahms's friends. Hugo Wolf wrote a bitter review in which he made all manner of fun at the fact, trumpeted by Brahms's admirers,

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that at last there was a symphony in E minor. (See "Hugo Wolf's Musikalische Kritiken," Leipsic, 1911, pp. 241–244.) It was performed under the composer's direction at the Gewandhaus concert in Leipsic of February 18, 1886.

This symphony was performed at the Philharmonic concert in Vienna on March 7, 1897, the last Philharmonic concert heard by Brahms. We quote from Miss May's biography: "The fourth symphony had never become a favorite work in Vienna. Received with reserve on its first performance, it had not since gained much more from the general public of the city than the respect sure to be accorded there to an important work by Brahms. To-day [*sic*], however, a storm of applause broke out at the end of the first movement, not to be quieted until the composer, coming to the front of the artist's box in which he was seated, showed himself to the audience. The demonstration was renewed after the second and the third movements, and an extraordinary scene followed the conclusion of the work. The applauding, shouting house, its gaze riveted on the figure standing in the balcony, so familiar and yet in present aspect so strange, seemed unable to let him go. Tears ran down his cheeks as he stood there, shrunken in form, with lined countenance, strained expression, white hair hanging lank; and through the audience there was a feeling as of a stifled sob, for each knew that they were saying farewell. Another outburst of applause and yet another; one more acknowledgment from the master; and Brahms and his Vienna had parted forever." *

***

* Brahms attended the production of Johann Strauss's operetta, "Die Göttin der Vernunft," March 13, but was obliged to leave after the second act, and he attended a rehearsal of the Raeger-Soldat Quartet less than a fortnight before his death.—Ed.

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In the summers of 1884 and 1885 the tragedies of Sophocles, translated into German by Gustav Wendt, were read diligently by Brahms, and it is thought that they influenced Brahms in the composition of this symphony. Mr. Kalbeck thinks that the whole symphony pictures the tragedy of human life. He sees in the Andante a waste and ruined field, as the Campagna near Rome. He notes the appearance of a passage from Brahms's song "Auf dem Kirchhofe" with the words "Ich war an manch vergess'nem Grab gewesen." To him the Scherzo is the Carnival at Milan. While Speidel saw in the Finale the burial of a soldier, Kalbeck is reminded by the music of the passage in Sophocles's "Œdipus Coloneus": "Not to have been born at all is superior to every view of the question; and this when one may have seen the light, to return thence whence he came as quickly as possible, is far the next best."

***

The symphony was published in 1886. It is scored for two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, four horns, two trumpets, three trombones, a set of three kettledrums, triangle, and strings.

The tonality of this symphony has occasioned remark. Dr. Hugo Riemann suggests that Brahms chose the key of E minor on account of its pale, wan character, to express the deepest melancholy. "E minor is the tonality of the fall of the year: it reminds one of the perishableness of all green and blooming things, which the two sister tonalities, G major and E major, are capable of expressing so truthfully to life." Composers of symphonies have, as a rule, avoided E minor

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as the chief tonality. There is a symphony by Haydn, the "Trauersymphonie" (composed in 1772), and, in marked contrast with Riemann's view, Raff's ninth symphony, "In Summer" (composed in 1878), is in E minor. One of Bach's greatest organ preludes and fugues, Beethoven's Sonata, Op. 90, and one of the quartets of his Op. 59 are in this tonality, which has been accused as dull in color, shadowy, suggestive of solitude and desolation. Huber's "Böcklin" Symphony is in E minor; so is Rachmaninoff's Second Symphony. Chopin's Concerto in E minor for piano is surely not a long, desolate waste. Riemann reminds us that there are hints in this symphony of music by Handel—"Brahms's favorite composer"—not only in the tonality, but in moments of detail, as in the aria, "Behold and see," from "The Messiah," the structure of which contains as in a nutshell the substance of the first movement; also the dotted rhythm of the 'cellos in the aria, "I know that my Redeemer liveth," which, as will be remembered, is in E major.

Heinrich Reimann does not discuss this question of tonality in his short description of the symphony. "It begins as in ballad fashion. Blaring fanfares of horns and cries of pain interrupt the narration, which passes into an earnest and ardent melody (B major, 'cellos). The themes, especially those in fanfare fashion, change form and color. 'The formal appearance, now powerful, prayerful, now caressing, tender, mocking, homely, now far away, now near, now hurried, now quietly expanding, ever surprises us, is ever welcome: it brings joy and gives dramatic impetus to the movement.' * A theme of the sec-

* Dr. Reimann here quotes from Hermann Kretzschmar's "Führer durch den Concertsaal."—Ed.

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ond movement constantly returns in varied form, from which the chief theme, the staccato figure given to the wind, and the melodious song of the 'cellos are derived. The third movement, Allegro giocoso, sports with old-fashioned harmonies, which should not be taken too seriously. This is not the case with the Finale, an artfully contrived Ciacona of antique form, but of modern contents. The first eight measures give the 'title-page' of the Ciacona. The measures that follow are variations of the leading theme; wind instruments prevail in the first three, then the strings enter; the movement grows livelier, clarinets and oboes lead to E major; and now comes the solemn climax of this movement, the trombone passage. The old theme enters again after the fermata, and rises to full force, which finds expression in a Più allegro for the close."

We have seen that, while Dr. Hugo Riemann finds E minor the tonality of fall, Raff, the composer, chose that tonality for his symphony, "In Summer," which is thus arranged: I. "A Hot Day," E minor, with middle section in E major; II. "The Elfin Hunt," F major, D major, F major; III. Eclogue, C major; IV. "Harvest Wreath," E major, C major, E major. The tonality that reminds Dr. Riemann of decay and approaching death seemed to Raff the inevitable suggester of the blazing sun or the grinning dog-star. And Raff was of an extremely sensitive organization. To him the tone of the flute was intensely sky-blue; oboe, clear yellow to bladder-green; cornet, green; trumpet, scarlet; flageolet, dark gray; trombone, purplish red to brownish violet; horn, hunter's green to brown; bassoon, grayish black. (See Raff's "Die Wagnerfrage," 1854, and Bleuler and Lehmann's "Zwangmässige Lichtempfindungen durch Schall," 1881.)

Many singular statements have been made concerning the character and influence of ancient modes and modern tonalities. Take this same tonality, E minor. C. F. D. Schubart (1739–91) described it as "naïve, feminine, the declaration of innocent love, a lamentation without querulous complaint, sighing with only a few tears. This tonality speaks of the serenest hope, which finds happiness by flowing into C major. As E minor has naturally only one color, the tonality may be likened unto a maiden robed in white, with a rose-red bow on her breast." Friedrich Zamminer, in his "Die Musik" (1855), quotes from an æsthetician of 1838, a popular and fruitful professor of taste, who characterized all the tonalities: "E minor is only limited and restricted life, a struggle, the complaint of compassion, sorrow over

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lack of strength." A celebrated pianist told Dr. A. Breton, of Dijon, that to her G major was red, E major red, E-flat deep blue, etc.; and, when any piece of music that she knew was transposed into another key, she was physically distressed. Did not Louis Ehlert declare that A major "says green"?

This brings up the subject of "color audition." If the flute seemed red to L. Hoffmann in 1786, it seemed an intense sky-blue to Raff in 1855. If the trumpet was bright red to Hoffmann, it was green to a young physician who was examined in 1879.

Certain modern poets have made much of the theory of colored audition. Baudelaire (1857) spoke of the interchangeability of colors, perfumes, and sounds in "Correspondances":—

> Comme de longs échos qui de loin se confondent
> Dans une ténébreuse et profonde unité,
> Vaste comme la nuit et comme la clarté,
> Les parfums, les couleurs et les sons se répondent.
>
> Il est des parfums frais comme des chairs d'enfants,
> Doux comme les hautbois, verts comme les prairies,
> —Et d'autres, corrompus, riches et triomphants.

But it was left for Rimbaud (1871–72) to write the famous sonnet, "Voyelles," beginning:—

> "A noir, E blanc, I rouge, U vert, O bleu, voyelles."

Then came René Ghil, who jeered at Rimbaud, and changed the line:—

> "A noir, E blanc, I bleu, O rouge, U vert,"

which led Anatole France, the gentle ironist, to write: "Symbolism will rule the future, if the nervous condition which produced it becomes general. Unfortunately, M. Ghil says that O is blue, and M. Raimbault [*sic*] says that O is red. And these exquisite invalids dispute together under the indulgent eye of M. Mallarmé." France's mistake as to the precise characterization by the two poets shows that he is a better Pyrrhonist than symbolist.

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The same René Ghil drew up a mirifick table, from which we quote:—

Eû, eu, ieu, eui
roses of pale gold
l, r, s, z
Horns, bassoons, and oboes.

Affection,
Love
And the doubts pertaining to them
The altruistic instinct
of loving and
of multiplying the
race.
—Contemplation
Meditation
—To will
To order.

Then Mr. Francis Howard Williams, a poet of Philadelphia, published a volume in 1894:—

Lean the oboe and eager,
With a sharp, uplifted chin;
Bald and red, and seeming meagre
In his brains, the first violin.

There is a marginal commentary to these lines: "For, of a truth, it is here as with the music of humanity, to the which, though all must contribute, many a one furnisheth a note that is but a discord to that of his fellow."

Bleuler and Lehmann experimented in 1879 with a girl of sixteen years, an excellent musician: thunder to her was gray; a saw in action, yellow; the rumbling of a carriage, black; the colic, green; the toothache, red; the headache, brown.

Suarez de Mendoza in 1890 found a woman of forty-nine to whom the music of Mozart was blue; that of Chopin, yellow; that of Wagner, a luminous atmosphere with changing colors. To another subject "Aïda" and "Tannhäuser" were blue, while "The Flying Dutchman" was a misty green. So to Lumley, the impresario, "the voice of Patti was light and dark drab, with occasional touches of color."

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To Herman Melville the whiteness of Moby Dick, the huge malignant whale, was a vague horror, mystical, ineffable. Examining into the reasonableness of this horror, he describes in pompous pages the glories of the color White, from "the old Kings of Pegu, placing the title 'Lord of the White Elephants' above all their other magniloquent ascriptions of dominion, to the vision of Saint John"; but he adds: "Yet, for all these accumulated associations with whatever is sweet and honorable and sublime, there yet lurks an elusive something in the innermost idea of this hue which strikes more of panic to the soul than that redness which affrights in blood." It is "ghastly whiteness which imparts such an abhorrent mildness, even more loathsome than terrific, to the dumb gloating of the aspect" of the white bear and the white shark. "Bethink thee of the albatross, whence come those clouds of spiritual wonderment and pale dread in which that white phantom sails in all imaginations. Not Coleridge first threw that spell, but God's great, unflattering laureate, Nature." These white things, animate and inanimate, shook the soul of Melville; the White Steed of the Prairies, the Albino Man, the White Squall, the White Hoods of Ghent, Whitsuntide, a White Nun, the White Tower of London, the White Mountains, the White Sea, the White Man of the Hartz Forest, the White City, Lima.

René Ghil finds white the characteristic color of the pizzicati of violins, guitars, and harps, and the consonants *d, g, h, l, p, q, r, t, x.*

One of the most whimsical of all the literary appreciations of this species of sensitiveness is a passage in Gozlan's "Le Droit des Femmes" (1850): "As I am a little cracked, I have always connected—I know not why—a color or a shade with the sensation I was experiencing. To me religion is a tender blue; resignation is pearl gray; joy, apple green; satiety, coffee with milk; pleasure, soft rose; sleep, tobacco smoke; reflection, orange; boredom, chocolate; the thought of an unpaid bill, lead; money to come, red. I do not know the color that goes with happiness."

See also the pages in which J. K. Huysmans, in "À Rebours," describes the attempt of Jean des Esseintes to enjoy "sonorous gustation." Des Esseintes arranged a set of little barrels of variously

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colored liquors so that by pulling stops labelled "flute," "horn," "voix céleste," a few drops could be drawn from each; combinations could be made. This "orgue à bouche" satisfied sight, taste, and hearing at the same time; for this *névrose* believed that each liquor corresponded to the sound of a musical instrument,—curaçoa to the clarinet; kümmel to the nasal oboe; mint and anisette to the flute, both peppery and sweet; kirsch is the fierce blast of a trumpet; gin and whiskey are strident cornets and trombones; and rakis of Chios and mastics give in the mouth the thunder of cymbals and drums clashed and beaten with corybantic fury. He also thought that the violin is as old brandy, —smoky, fine, prickly; the viola is sturdy rum; the violoncello, melancholy and caressing, is like unto "vespréto"; the double-bass, firmer, solid, dark, is a pure and old bitter. The harp has the vibrating flavor, the silvern, detached tone of cumin. And tonal relations exist in the music of liqueurs. For example, benedictine stands as the relative minor of that major of alcohols known as green chartreuse. "These principles once admitted," says Huysmans, "it was his fortune, thanks to sage experiments, to play silent melodies or mute funereal marches on his tongue; to hear in mouth solos of mint, duets of 'vespréto' and rum. He even transferred to his mouth true musical compositions, in which he followed the composer step by step, and interpreted his thoughts, effects, nuances, by the union or neighboring contrasts of liqueurs, by cunning mixtures." One cordial would sing to him a pastoral which might have gushed from the nightingale; or the tender cacao-chouva would hum sugary airs, such as "The Romances of Estelle" and the "Ah! vous dirai-je, maman," of long ago.

An adaptation of "The Song of Solomon, a symphony of spiritual love in eight mystical devices and three paraphrases," the translation by Paul Roinard, the "musical adaptations" by Flamen de Labrely, was produced in Paris, December 11, 1891. There was an appeal to eyes, ears, and noses. The programme stated, for instance: "First device: orchestration of the word in *I* illuminated with *O;* orchestration of the music, D major; of the color, bright orange; of the perfume, white violet." This description of the scene may be thus interpreted: the vowels *I* and *O* dominated in the recitation; the

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music was in D major; the stage decoration was of a bright orange color; the hall was perfumed with violet. Each succeeding scene had its particular color in speech and in scenery, its particular tonality in the accompanying music, and its particular perfume.

A somewhat similar experiment was made at the Carnegie Lyceum, New York, October 28, 1902. We quote from the programme: "A newly invented apparatus to spread perfumes in large halls and theatres in the shortest possible space of time will be tested, and an original Fantasy, entitled 'A Trip to Japan in Sixteen Minutes,' conveyed to the audience by a succession of Odours." This was the "first experimental Perfume Concert in America." The "Trip to Japan" was also described as "A Melody in Odours (assisted by two Geishas and a Solo Dancer)."

The Jesuit, Louis Bertrand Castel (1688–1757), influenced by a remark in Newton's "Optics," invented a "clavecin oculaire," by means of which he thought the eye could be pleased by variations and blends of colors. See his "Nouvelles Expériences d'Optique et d'Acoustique" (1735) and the "Esprit, Saillies, et Singularités du P. Castel" (1763). A "colour organ," constructed by A. Wallace Rimington, was exhibited in London early in the summer of 1895.

Much has been written about color audition. We refer the reader especially to J. L. Hoffmann's "Versuch einer Geschichte der mahlerischen Harmonie überhaupt und der Farbenharmonie insbesondere, mit Erläuterungen aus der Tonkunst" (Halle, 1786); Goethe's "Theory of Colors"; "L'Audition Colorée," with records of many experiments by Dr. Ferdinand Suarez de Mendoza (Paris, 1890); "Audition Colorée," by Dr. Jules Millet (Paris, 1892); "La Musique et quelques-uns de ses Effets Sensoriels," by Dr. L. Destouches (Paris, *s. d.*); "De la Corrélation des Sons et des Couleurs en Art," by Albert Cozanet ("Jean d'Udine") (Paris, 1897); Galton's "Inquiries into Human Faculty," pp. 145–154 (New York, 1883); "Rainbow Music," by Lady Archibald Campbell (London, 1886); "The Music of Color," by E. G. Lind, of Baltimore; "Le Langage Musical," by Drs. Dupré and Nathan (Paris, 1911).

J. A. Scheibe protested against fantastical views of tonalities in his

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LITERATURE UPON REQUEST

"Critischer Musicus" (1745; pp. 143, *seq.*), and there are some to-day who would repeat the story told by Berlioz: A dancer of repute in Italy was to make his first appearance at Paris. At the last rehearsal a dance tune for some reason or other had been transposed. The dancer made a few steps, leaped into the air, touched the floor, and said: "What key are you playing in? It seems to me that my *morceau* tires me more than usual." "We are playing in E." "No wonder. Please put it down a tone: I can dance only in D."

***

Analysts say that the Finale of Brahms's Symphony in E minor is in the form of a chaconne, or passacaglia. But are these terms interchangeable? Let us see how confusion reigns here. (We preserve the various forms of the two words.)

Sébastien de Brossard, "Dictionnaire de Musique," 1703, 1705, 3d ed. *s. d.:* CIACONA, that is chacone. A song composed for an obbligato bass of four measures, ordinarily in 3-4; this bass is repeated as many times as the chacone has couplets or variations, different songs composed on the notes of this bass. One frequently goes in this sort of piece from major to minor, and many things are tolerated on account of this constraint which would not be regularly admitted in a freer composition. PASSACAGLIO, or Passacaille. It is properly a chacone. The only difference is that the pace is generally slower than that of the chacone, the song is more tender, the expression is less lively; and, for this reason, passacailles are almost always worked out in the minor.

J. G. Walther, "Musikalisches Lexicon" (1732): CIACONA or chaconne is a dance and an instrumental piece whose bass theme is usually of four measures in 3-4, and, as long as the variations or couplets set above last, this theme remains obbligato and unchangeable. (The bass theme itself may be diminished or varied, but the measures must not be lengthened so that five or six are made out of the original four.) This sort of composition is used for voices, and such pieces when they are not too spun-out find admirers. But when these pieces are too long-winded they are tiresome, because the singer, on account of his *ambitus* (compass), cannot indulge in so many variations as an instrument can make. Pieces of this kind often go from the major into the

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minor and *vice versa* and many things are allowed here (Walther quotes Brossard). Ciaconna comes from the Italian *ciaccare* or *ciaccherare*, to smash to pieces, to wreck; not from *cieco*, blind, not from any other word; it is a Moorish term, and the dance came from Africa into Spain, and then spread over other lands. (See Furetière and Ménage.) It may be that the Saracens who were in Spain borrowed the word from the Persians, with whom *Schach* means king, and applied it as a term suitable to a royal or most excellent dance. PASSACAGLIO or Passagaglio (Ital.), Passacaille (Gall.), is inherently a chaconne. The difference is this: it is generally slower than the chaconne, the tune is more tender, the expression is less lively. (Again Brossard is quoted.) According to Ménage's Dictionary the word is a Spanish term, which came into France after operas were introduced there. It means *passerue*, a street song.

Johann Mattheson, "Kern melodischer Wissenschaft," 1737: "The most important of dance-tunes is indeed the CIACON, chaconne, with its sister or brother, the PASSAGAGLIO, the Passe-caille. I find truly that Chacon is a family-name, and the commander or admiral of the Spanish fleet in America (1721) was named Mr. Chacon. To me this is a better derivation than from the Persian *Schach*, which is given in Walther's Dictionary. It is enough to say of Passe-caille that it means street-song as Ménage has it; if he were only trustworthy. The chaconne is both sung and danced, occasionally at the same time, and it affords equal jollity, if it is well varied, yet is the pleasure only tolerable; there is a satiety rather than agreeableness; I do not hesitate to describe its inherent characteristic by the word satiety. Every one knows how easily this same satiety produces aversion and queasiness; and he that wishes to put me in this stand need only order a couple of chaconnes. The difference between the chaconne and the passe-caille is fourfold, and these differences cannot be lightly passed over. The four marks of distinction are these: the chaconne goes slower and more deliberately than the passe-caille—it is not the other way; the chaconne loves the major, the other, the minor; the passe-caille is never used for singing, as is the chaconne, but solely for dancing, as it naturally has a brisker movement; and, finally, the chaconne has a firmly established bass-theme, which, although it may sometimes be

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varied to relieve the ears, soon comes again in sight, and holds its post, while on the contrary the passe-caille (for so must the word be written in French, not passacaille) is not bound to any exact and literal subject, and it preserves nothing else from the chaconne, except a somewhat hurried movement. For these reasons the preference may easily be given to the passe-caille." Thus does Mattheson contradict in an important point Walther, who builded on Brossard.

J. J. Rousseau, "Dictionnaire de Musique," 1767: CHACONNE, a piece of music made for dancing, of well marked rhythm and moderate pace. Formerly there were chaconnes in two-time and in three; but now they are made only in three. The chaconne is generally a song in couplets, composed and varied in divers ways on a set-bass of four measures, which begins nearly always on the second beat to prevent interruption. Little by little this bass was freed from constraint, and now there is little regard paid the old characteristic. The beauty of the chaconne consists in finding songs that mark well the pace; and, as the piece is often very long, the couplets should be so varied that they be well contrasted, and constantly keep alive the attention of the hearer. For this purpose, one goes at will from major to minor, without straying far from the chief tonality, and from grave to gay, or from tender to lively, without ever hastening or slackening the pace. The chaconne came from Italy, where it was once much in vogue, as it was in Spain. To-day in France it is known only in the opera. PASSACAILLE. A kind of chaconne with a more tender melody and a slower pace than in the ordinary chaconne. The passacailles of "Armide" and "Issé" are celebrated in French opera.

Compan, "Dictionnaire de Danse," Paris, 1787: CHACONNE. An air made for the dance, with a well-defined beat and a moderate movement. The off-beat is made as follows: left foot forward, body held upright, right leg is brought behind, you bend and raise yourself with a leap on the left foot; the right leg, which is in the air, is brought alongside, in the second position, and the left foot is carried either behind or in front to the fifth position. This step is composed of a spring and two steps on the toe, but with the last step the heel should be placed so that the body is ready to make any other step. Chaconne

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comes from the Italian word *Ciacona*, derived from *cecone*, "big blind fellow," because the dance was invented by a blind man. PASSACAILLE comes from the Italian *passacaglia*. It means *vaudeville*. The air begins with three beats struck slowly and with four measures redoubled. It is properly a chaconne, but it is generally slower, the air is more tender, and the expression less lively.

A. Czerwinski, "Geschichte der Tanzkunst," 1862: The CHACONA, a voluptuous dance, came from Spain, and in the second half of the sixteenth century it had spread far and earned the condemnation of all moralists. It was invented by a blind man, and danced by men and women in couples, while the still more licentious sarabande was danced only by women. On the French stage the dancers of the chaconne stood in two rows that reached from the back to the footlights. The men were in one column, the women in another on the opposite side. The more skilful dancers were nearest the audience, and dancers of the same height were paired. All began the dance; the ballet-master, who was at the back of the stage, occasionally introduced a solo, while the others, each sex apart, performed various figures until they came together at the end in pairs. The chaconne was danced generally in Spanish costume, sometimes in Roman dress.

A. Czerwinski, "Brevier der Tanzkunst," 1879: THE CHACONNE is said to have come from Biscay, and in Basque "chocuna" means "pretty" or "graceful." * It spread so fast that early in the seventeenth century it well-nigh drove out the sarabande, which had been the universally popular dance. Cervantes eulogized it in one of his "Exemplary Novels," "The High-born Kitchen-maid." The chaconne in turn gave way in Spain to the fandango about the beginning of the eighteenth century. During the reign of Louis XIV. folk-dances in France assumed an artistic form; and, as the chaconne disappeared from the ball-room its musical form was used by composers of chamber music, while the dance entered into operas and ballets concerned with

* Francisque-Michel in "Le Pays Basque" (1857) devotes a chapter to Biscayan amusements. The people of this country for years have been passionate dancers. Boileau wrote of them in 1659: "A child knows how to dance before he can call his papa or his nurse." The favorite dances were the *mutchico* and the *edate*. A Biscayan poem runs: "There are few good girls among those who go to bed late and cannot be drawn from bed before eight or nine o'clock. The husband of one of these will have holes in his trousers. Few good women are good dancers. Good dancer, bad spinner; bad spinner, good drinker. Such women should be fed with a stick." But Francisque-Michel says nothing about the chaconne or a variation of it.—ED.

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gods and heroes, and was often the final number. As late as 1773 a chaconne in Floquet's "L'Union de l'Amour et des Arts" was performed for sixty successive nights, and the music was popular with whole battalions of pianists.

J. B. Weckerlin, "Dernier Musiciana," 1899: THE CHACONNE was not known in France to Tabourot, who wrote "Orchésographie" in 1588. PASSACAILLE is a kind of chaconne, slower, and in three-time. The word is derived from "passa calla," a Spanish term for street-song. A passa-caille in "Iphigénie en Aulide" is in 2-4; Montéclair gives 6-4 in his "La Petite Méthode."*

Georges Kastner, "Parémiologie Musicale," 1862: PASSACAILLE. The Spanish word *passacalle*, which properly signifies *passe-rue* or *vaudeville*, was an air for the guitar or other instruments which serenaders played in the street to win their sweethearts. The words passe-caille and chaconne were applied late in the seventeenth century to articles of dress: the former to a muff-holder, the latter to a ribbon that hung from the shirt collar on the breast of certain young persons who thought it fashionable to go about half-unbuttoned.

Gaston Vuillier, "History of Dancing" (English version, 1898): The origin of the CHACONE is obscure. Cervantes says that it was a primitive negro dance, imported by mulattoes to the court of Philip II. and modified by Castilian gravity. Jean Étienne Despréaux compared it to an ode. "The PASSACAILLE," says Professor Desrat, "came from Italy. Its slow, grave movement in triple time was full of grace and harmony. The ladies took much pleasure in this dance; their long trains gave it a majestic character." The name indicates literally something that passes or goes on in the street—probably because in the first instance the passacaille was mostly danced in the streets. It had the most passionate devotees in Spain, and enjoyed much favor in France.

The New English Dictionary: CHACONNE, also chacon, chacoon, chacona. (French chaconne, adaptation of the Spanish chacona according to Spanish etymologists, adaptation of the Basque "chucun," pretty.)

* In Gluck's "Alceste" (Act II., scene i.) there is a *passacaille* in 2-4. The Finale of the opera is a long *chaconne* in 3-4.—ED.

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(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Comtesse d'Agoult, was born at Bellagio, Italy, on Christmas Day, 1837. She was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Triebschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but besides there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied all disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife." (Finck's Wagner, vol. ii. p. 246.)

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was composed in November, 1870, at Triebschen, near Lucerne. According to Hans Richter's story, he received the manuscript score on December 4, 1870. Wagner gave a remarkably fine copy to his wife. Richter wrote out immediately the parts, and then went to

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Zürich, where, with the help of Oskar Kahl, concert-master of the City Orchestra, he engaged musicians. The first rehearsal was on December 21, 1870, in the foyer of the old theatre in Zürich. The Wesendoncks were present. "The musicians were excellent," says Richter, "and the music sounded magnificently." The musicians arrived at Lucerne December 24. Wagner conducted the rehearsal that afternoon in the hall of the Hôtel du Lac. Christmas in 1870 fell on a Sunday, and early in the morning the musicians arrived at Wagner's villa in Triebschen. In order that the performance might be a complete surprise to Cosima, the desks were put quietly in position on the stairs, and the tuning was in the large kitchen. The little orchestra took its place on the stairs, Wagner, who conducted, at the top, then the violins, violas, wood-wind instruments, horns, and at the bottom the violoncello and double-bass. The conductor could not see the 'cello and bass, but the performance was faultless. The orchestra was thus composed: two first violins, two second violins, two violas (one played by Hans Richter, who also played the trumpet), one violoncello, one double-bass, one flute, one oboe, two clarinets, one bassoon, two horns. Richter says he borrowed a trumpet for the few measures given it from a bandsman. In order not to excite the suspicion of Cosima, he went daily to practise the trumpet in the barracks, which were then empty. "These daily excursions and several trips to Zürich awakened the attention of Mme. Wagner, who thought I was not so industrious as formerly. The highly successful performance of the Idyl put an end to this misunderstanding."

The performance began punctually at 7.30 A.M. The children called the Idyl "the stairs music." The Idyl was repeated several times in the course of the day, and in the afternoon the musicians played Beethoven's Sextet without the Variations.

The Idyl was performed at Mannheim, December 20, 1871, in private under the direction of Wagner. It was performed March 10, 1877, in the Ducal Palace at Meiningen by the Ducal Court Orchestra, and Wagner conducted. The score and parts were published in February, 1878.

Siegfried was born while the composition of the music-drama, "Sieg-

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fried," was in progress. The themes in the Idyl were taken from the music-drama, all save one,—a folk-song, "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

Wagner wrote a dedication to his wife:—

Es war Dein opfermutig hehrer Wille
Der meinem Werk die Werdestätte fand,
Von Dir geweiht zu weltentrückter Stille,
Wo nun es wuchs und kräftig uns entstand,
Die Heldenwelt uns zaubernd zum Idylle,
Uraltes Fern zu trautem Heimatland.
Erscholl ein Ruf da froh in meine Weisen:
"Ein Sohn ist da!" Der musste Siegfried heissen.

Für ihn und Dich durft' ich in Tönen danken,—
Wie gäb' es Liebesthaten hold'ren Lohn?
Sie hegten wir in uns'res Heimes Schranken,
Die stille Freude, die hier ward zum Ton
Die sich uns treu erwiesen ohne Wanken,
So Siegfried hold, wie freundlich uns'rem Sohn,
Mit Deiner Huld sei ihnen jetzt erschlossen.
Was sonst als tönend Glück wir still genossen.

Mr. Louis C. Elson has Englished this poem freely in verse:—

Thy sacrifices have shed blessings o'er me,
And to my work have given noble aim,
And in the hour of conflict they upbore me,
Until my labor reached a sturdy frame,
Oft in the land of legends we were dreaming,
Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming,
Siegfried must be *our* youthful hero's name.

For him and thee in tones I now am praising;
What thanks for deeds of love could better be?
Within our souls the grateful song upraising
Which in this music I have now set free?
And in the cadence I have held, united,
Siegfried, our dearly cherished son, and thee;
And all the harmonies I now am bringing
But speak the thought which in my heart is ringing.

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The composition, which first bore the title "Triebschener Idyll, is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

It begins quietly E major, 4-4 (strings without double-basses), with a short introduction made out of portions of the so-called "Friedensmelodie," which is soon announced by the strings, the theme from the love scene in the third act of "Siegfried," at Brünnhilde's words, "Ewig war ich, ewig in süss sehnender Wonne—doch ewig zu deinem Heil!" (I have been forever, I am forever, ever in sweet yearning ecstasy—but ever to thy salvation!) The development is wholly independent of that in the music-drama. The wood-wind instruments gradually enter. The flute introduces as an opposing theme a phrase of the slumber motive in the last scene of "Die Walküre." This phrase is continued by oboe and clarinet. There is a crescendo. The theme appears in the basses, and reaches a più forte.

A short theme of two descending notes—generally a minor seventh or major sixth, taken from Brünnhilde's cry, "O Siegfried! Siegfried! sieh' meine Angst!" (O Siegfried! Siegfried! see my terror!) from the same love scene in "Siegfried"—appears now in the basses, now in the violins, while wind instruments give out chords in triplets. This short theme is much used throughout the Idyl.

The cradle song, "Schlafe, Kindchen, schlafe" (Sleep, my little one, sleep), is sung "very simply" by the oboe.

All these themes are worked up in various shapes until trills on the first violins lead to the "World-treasure" motive in Brünnhilde's speech to Siegfried,—"O Siegfried, Herrlicher! Hort der Welt!" (O Siegfried, thou glorious one! Treasure of the world!),—which is sung first by the wind, A-flat major, 3-4 time, afterward worked out by strings, and then combined with preceding themes.

There is a climax, and on an organ-point on G as dominant the first horn gives out Siegfried's "motive," where he announces his intention of going out into the world, never to return (act i.), but the form is that assumed in the love scene. Flute and clarinet embroider this horn theme with hints at the bird song in the "Waldweben." There is a mass of trills, and the strings play the accompanying figure to Siegfried's "Ein herrlich Gewässer wogt vor mir" (A splendid sea surges before me), 'cellos and violas, then violins. The music swells to forte, and, after there is a modulation back to E major and a combination of the first two themes, the climax of the Idyl is reached, and the trumpet sounds the forest-bird motive. The chief themes are further devel-

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oped, alone or in combination. The pace slackens more and more, and the first two themes bring the end in pianissimo.

The first performance after publication was at a Bilse concert in Berlin toward the end of February, 1878. According to Dr. Reimann the music-drama "Siegfried" was then so little known that a Berlin critic said the Idyl was taken from the second act. So Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889, in which he showed a similar confusion in mental operation.

The first performance in Boston was at a concert of the Harvard Musical Association, December 19, 1878.

A programme of the Idyl written by Albert Heintz was published in the *Musikalisches Wochenblatt* of June 18, 1880.

ENTR'ACTE.

"PARISINA" BY D' ANNUNZIO AND MASCAGNI.

(London *Times*, December 5, 1913.)

The Roman correspondent of the London *Times* sent this letter, dated December 5.—P. H.

A joint work of Gabriele d' Annunzio and Pietro Mascagni should deserve more than ordinary attention. Whatever may have been the denationalizing effect of modern progress upon other arts in Italy, both drama and music have remained unchangeably Italian, and of all Italian artists perhaps the most intensely national are Mascagni and d' Annunzio, neither of whom seems to be in the least affected by prolonged sojourn abroad and familiarity with the art of other countries.

Theirs is the art which one naturally associates with Italian skies and scenery, or with the hard brightness of an Italian sun, casting violent contrasts of light and shadow and as ruthless in its glaring illumination of beauty as in its exposure of squalor. An art in which there are no half-tones and very little subtlety. An art that is obvious, no doubt, but also spontaneous and natural, and never more natural

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than when it is most theatrical, for this is the paradoxical truth, that an Italian is most himself when he is playing a part. An art often coarse in its methods, unchastened by restraint, but capable of soaring to infinite heights of passion, as also, it must be confessed, of sinking to abysmal depths of bathos. What will it make of such an essentially Italian theme as the story of Parisina? For the unhappy tale, more ancient still than Phædra, became absolutely Italian when it was enacted by the luckless wife of Nicholas d' Este on the stage of Ferrara. It is indeed a story after d' Annunzio's own heart, and one wonders that he has not retold it before. Naturally, in this particular combination of genius, it is the poet rather than the composer who claims attention, and, a rare thing in the case of an opera, curiosity is more excited on behalf of the libretto than of the music. Critics, however, who have been privileged to hear some portions of the work and indiscreet enough to publish their opinions, seem to divide their admiration fairly between the musician and the dramatist.

Profiting by their indiscretion, it may be interesting to have some account of the opera before it is actually played for the first time at the Scala of Milan. The "Parisina" of d' Annunzio seems to be derived from many different sources, of which, perhaps, it may not be out of place to make some mention later. There exists a good deal of material to draw upon, not only in the form of Italian prose and poetry of the fifteenth and sixteenth centuries, founded generally on oral tradition, but also in the way of contemporary chronicles. Material that was evidently quite unknown to Byron, who had apparently nothing but the scanty mention of the tragedy in Gibbon's "Antiquities of the House of Brunswick" as a foundation for his poem. But such was the magic of Byron's name that nearly all the Italian authors who revived the story afterwards, instead of going back to more historical documents, took their inspiration from his imaginary rendering of the drama.

D' Annunzio, however, has borrowed nothing of his famous predecessor but a nightingale and a scarf. For the wealth of incident which he introduces he has gone back to the earliest authorities, supplementing them, here and there, by his own imagination. The opera consists of four acts, the second of which has its scene in the Santa Casa of Loreto, the other three taking place at the palace of the Este in Ferrara. In the first act the background is formed by the palace. In the loggias appear the servants and women at their work, grouped and dressed like the figures that can be seen to-day in the frescoed walls of the Schifanoia Palace, which Borso d' Este built in the next generation. In the foreground, on a barge which almost fills the wide moat surrounding the palace, a group of young men are shooting at a mark, and among them Ugo d' Este, the son of Nicholas III. of Este and of Stella

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dei Tolomei, otherwise known as Stella dell' assassino, the wife whom Nicholas has abandoned for Parisina. The groups in the loggias form the chorus, led by Parisina's woman La Verde, and the opera begins with a melancholy strain, taken up by one group after another, which presages the coming tragedy. The opening is described as extraordinarily effective, especially the final couplet sung by all four groups in unison with a savage energy:—

> La morte grida e dice: Viene, viene
> a sacco, a sacco, vendetta, vendetta.

There comes on the scene Ugo's mother, Stella dell' assassino, who pours out her hatred for the woman who has supplanted her, and tries to induce her son to revenge her wrongs by poisoning Parisina. The duet between Stella and Ugo, in its fierce broken phrases, is expressive of the anger which fills them both. It suddenly gives place to a light gay strain from the chorus in the loggia, heralding the approach of Parisina. Stella's companions try to drag her away, but before going she breaks away from them and hurls her furious invective in the other's face:—

> O Parisina Malatesta, figlia
> dell' Ordelaffia, sangue
> di rubatori, traditori e drude,
> color di vita più non haie ne osi
> fissar negli occhi miei gli occhi tuoci falsi.

The violent strains of this apostrophe, reflecting the duet of mother and son, give way to the hunting chorus and flourish of horns with which Nicholas makes his entrance. Mascagni has been at some pains here to give an archaic turn to his music. It dwells for a time on this more cheerful theme, until Nicholas, perceiving the strained relations between his wife and her stepson, makes an attempt to reconcile them. Parisina breaks out in anger, declaring that she is no longer treated with the respect due to her, and Ugo shows an equal rage not only against his stepmother, but against his father also. The rising wave of wrath is stilled by Parisina's weeping, and the act closes with

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List of Works performed at these Concerts during the Season of 1913-1914

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d'Albert		
"Hymn to Venus"	Mme. van Endert,	February 20
Beethoven		
Symphony in A major, No. 7, Op. 92		November 7
Symphony in C major, No. 1, Op. 21		January 9
Brahms		
"Tragic" Overture, Op. 81		November 7
Symphony in E minor, No. 4		March 20
Dvořák		
Dramatic Overture, "Husitska," Op. 67		December 5
Franck		
Symphony in D minor		February 20
Handel		
Concerto for Strings and two Wind Orchestras, in F major		January 9
Haydn		
Symphony in G major, No. 6		January 9
Humperdinck		
"Es schaukeln die Winde"	Mme. van Endert,	February 20
Liszt		
Symphonic Poem, No. 3, "Les Preludes"		November 7
Mozart		
Concerto for Flute and Harp (K. 299)	Messrs. Maquarre and Holy,	January 9
Paderewski		
Concerto for Pianoforte, in A minor	Mr. Paderewski,	March 20
Schmitt		
"La Tragédie de Salomé" (First time in Brooklyn)		December 5
Smetana		
Overture to "The Sold Bride"		February 20
R. Strauss		
Tone Poem, "Tod und Verklärung"		February 20
"Wiegenlied"	Mme. van Endert,	February 20
"Caecilie"	Mme. van Endert,	February 20
Tschaikowsky		
Concerto in D major, for Violin, Op. 35	Mr. Kreisler,	December 5
Wagner		
Overture, "The Flying Dutchman"		November 7
"A Siegfried Idyl"		March 20
Wolf		
"Verborgenheit"	Mme. van Endert,	February 20

the dying strains of the distant chorus in the loggia taking up its first theme.

The second act takes place at Loreto, just outside the Casa Santa, through whose open door can be seen the shrine with the famous black Virgin, by tradition the work of St. Luke. Parisina and Ugo are there, sent on a pilgrimage by Nicholas, who hopes that their hatred may cease under the influence of the holy place. The walls of the hospice rise in the background, and behind them are heard songs from the sailors who have accompanied Parisina. These songs, hymns to the Virgin,

> Stella del mare
> aiuta, aiuta
> per costa e per altura
> a misura e battuta,

alternate with chants from within, the latter modelled on the church music of Palestrina and Marcello. Parisina enters with La Verde, who decks her in her finest robes and jewels. There follows the scene of Parisina's vow, in which one by one she lays her ornaments and robes before the shrine in token of her vow, remaining in a simple white tunic only. At the completion of her prayer the orchestra passes from a gentle semi-religious mood to one more agitated. Cries are heard without, calling for the sanctuary doors to be shut, for the Schiavoni corsairs (Dalmatian pirates) have come up from the coast, intent on raiding the sanctuary and carrying off the holy image. Ugo is wounded in the fray, and Parisina tends his hurt. Then ensues one of d' Annunzio's too long protracted love scenes, chiefly in recitative, though Mascagni has furnished one duet which the critics declare the most exquisite passage in the opera. Parisina appeals to the Virgin of Loretto to be saved from herself, but the curtain finally falls on the certainty that her appeal is in vain, though Ugo has been persuaded to dedicate his blood-stained sword, as she has dedicated her jewels.

In the third act Parisina is seen waiting for her lover in her room at Belfiore. Through the open window is heard the song of a nightingale,—Byron's nightingale, in this case a flute solo which rises, falls, and trills, accompanying finally with sobbing notes Iseult's confession of love which Parisina declaims from her book. Ugo enters, and the lovers begin a long duet, which, at first much in Mascagni's usual manner, changes to the motive of the nightingale as Parisina sings:—

> e come l' usignolo
> canta, io ti canterò:
> "Amico mio bello
> così di noi è,
> nè tu senza me
> nè io senza te."

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The idyll is disturbed by La Verde crying out that Nicholas is there. Ugo is hidden by Parisina, and then follows the usual scene of discovery, rage, and denunciations—the last being directed also against Zoese, the spy, who has sent the unwitting Nicholas to learn for himself the certainty of his dishonor. Nicholas, after a short orchestral peroration, pronounces the doom of both culprits; and the curtain falls on their heart-breaking cries, "Ugo!" "Parisina!"

The fourth and last act is in the "Tower of the Lions" of the Ferrara Palace. Beyond the vaulted chamber, where Ugo and Parisina are standing embraced in each other's arms, can be seen the place of execution and the block itself. A long duet between the lovers is interrupted by the entrance of Stella dell' assassino, who, stumbling towards the light of the torches within the prison, tries in vain to open the iron gate which separates her from its inmates. Equally vain are her efforts to attract her son's attention. At last she cries to Parisina:—

Ebbene si, tu l' hai,
tu me lo prendi,
tu me lo uccidi,
tu me lo danni. E' tuo;
l' hai suggellato in te
meglio che nella pietra
del sepolcro. Ma rendimilo
per un attimo solo
ch' io lo baci.

Parisina, relenting, pushes Ugo towards his mother, but he will not leave her. Then slowly Parisina takes his face between her hands, and, looking in his eyes, binds his head with her red scarf. The curtain falls abruptly. The act is short, but it gives Mascagni his best opportunity in the whole opera, as there is little or no action to hamper him. According to his critics he has fully availed himself of it, and written some very fine music.*

* The correspondent makes no mention of other operas based on this subject: Donizetti's "Parisina," with a libretto by Romani (after Byron's poem), produced at Florence in 1833, when Carlotta Ungher (Karoline Ungei) took the part of the heroine; "Parisina," book by Romani, music by Thomas Giribaldi, Montevideo, September 14, 1878, the first opera written in Uruguay; "Parisina," libretto by Frans Gittens, music by Edwards Keurvels, Antwerp, in 1888.—P. H.

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IGNACE JAN PADEREWSKI

(Born on November 6, 1860, at Kurilowka, in Podolia, a former province of Poland; now living at Morges, Switzerland.)

This concerto was composed in 1888. It was performed for the first time in that year by Mme. Essipoff. She played it at a Lamoureux concert in Paris on February 28, 1889.

The first performance in the United States was at a concert of the Boston Symphony Orchestra in Boston, March 14, 1891, when Mme. Julia Rive-King was the pianist and Mr. Nikisch conducted.

William Foster Apthorp wrote the following analysis for the Programme Book of January 28, 1893:—

"The first movement (allegro, in A minor, 3-4) begins with an orchestral ritornello, in which the first and second themes are very briefly exposed. Soon the pianoforte enters with the first theme in a way not very usual in modern concertos, and which rather recalls a device employed by Beethoven in his E-flat concerto. Instead of taking up this theme in a brilliant fortissimo, as the orchestra did at first, the pianoforte takes it up piano in an entirely different mood, and carries it out with a good deal of added embroidery, leading to a short climax, when the orchestra bursts forth with it once more in jubilant fortissimo. This leads to the second theme, which the wooden wind instruments sing against ornamental arpeggi on the pianoforte, until at last the solo instrument takes hold of it itself in working-out fashion. Soon a third, more cantabile theme appears in the pianoforte alone in A major. From this point the working-out grows more and more elaborate. The movement is written in a very free modification of the sonata form, to which the frequent appearances of the first theme in the orchestral tuttis impart something of a rondo character.

"The second movement (andante, in C major, 2-4) is a most graceful romanza, in which the pianoforte alternates with the orchestra in playing the lovely melody, and then gives itself up more and more to weaving ornamental passages around the almost purely orchestral development of the theme.

"The third movement (allegro molto vivace, in A major, 2-4) is a brilliant rondo, the principal theme of which has a markedly Slavic accent. In strong contrast to this piquant, rollicking theme is a stately, almost hymnlike second theme, first announced in F-sharp

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major by the wind instruments, and again with still more pomp by the pianoforte and wind in A major towards the close of the movement. This second theme, however, plays but a small part in the working-out, which runs almost constantly on characteristic fragments of the first theme.

"It is worthy of note throughout this concerto how largely ornamental the pianoforte part is. Although the work was written by a pianist, by far the greater part of its musical structure and development is confided to the orchestra, and comparatively little to the pianoforte. By this is not meant that the pianoforte is not almost constantly doing something, but that the bulk of what it does is more in the way of ornamental passage-work than anything else. In this the composer has followed the lead of Liszt rather than that of Chopin and the older concerto writers. But his manner of treating the pianoforte is eminently that of a pianist. He invariably gives it that to do which it can do best, and generally that which it alone can do. It is especially noteworthy how he has kept clear of one marked tendency of modern concerto writers—and one which Liszt himself evinced on more than one occasion—to try to make the pianoforte vie with the orchestra in doing things which the latter can do far better and more easily than it can. There is hardly an instance in the whole concerto of the pianoforte's trying to do anything in the same spirit and in the same way that the orchestra does."

The orchestral part of the concerto is scored for two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

The concerto is dedicated to Theodor Leschetitzky.

***

Mr. Paderewski studied at the Musical Institute, Warsaw (1872–78), the piano under Janotha, harmony under Roguski. In 1876 and 1877 he gave concerts in Poland and Russia, and from 1879 to 1881 he taught at the Warsaw school. In 1883 he went to Berlin, where he studied composition with Kiel and Urban, and in 1884 he went to Vienna to take pianoforte lessons of Leschetitzky. He taught for a while at the Strassburg Conservatory, and then returned to Vienna. In 1887 he began his career as a virtuoso; he played in Vienna and Paris, and

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gave his first concert in London on May 9, 1890. His career after this is known to all.

The list of his compositions includes an opera, "Manru" (produced at Dresden, May 29, 1901; performed for the first time in America at the Metropolitan Opera House, New York, February 14, 1902; performed for the first time in Boston at the Boston Theatre, March 15, 1902);* a Concerto for pianoforte and orchestra, Op. 17; a "Polish Fantasia" for pianoforte and orchestra, Op. 19; Violin Sonata, Op. 13; pianoforte pieces and songs. Among his latest compositions are a Symphony in B minor, Op. 24, composed 1904–08 and performed for the first time at a concert of the Boston Symphony Orchestra in Boston, February 13, 1909, Mr. Fiedler conductor; a pianoforte sonata, Op. 21; and a set of Variations and Fugue for pianoforte, Op. 23. The latter work was performed for the first time in this country by Mr. Sigismund Stojowski, a pupil of Mr. Paderewski, January 23, 1907, in New York.

Biographies of Mr. Paderewski have been written by Mr. Henry T. Finck, "Paderewski and his Art" (New York, 1895), Dr. Alfred Nossig, "I. J. Paderewski" (Leipsic, *s. d.*), though this book is an "appreciation" rather than a biography; and by Edward A. Baughan (London and New York, 1908).

*The cast was as follows: Manru, Mr. Von Bandrowski; Ulana, Mme. Sembrich; Hedwig, Mme. Homer; Asa, Mme. Scheff; Urok, Mr. Bispham; Oros, Mr. Muehlmann; Jagu, Mr. Blass. Walter Damrosch conducted.

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Beethoven . . . . . Symphony in A major, No. 7, Op. 92

I. Poco Sostenuto; Vivace.
II. Allegretto.
III. Presto: Presto meno assai.
IV. Allegro con brio.

Brahms . . . . . "Tragic" Overture, Op. 81

Liszt . Symphonic Poem, No. 3, "The Preludes" (after Lamartine)

Wagner . . . . . Overture to "The Flying Dutchman"

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Symphony in A major, No. 7, Op. 92 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The first sketches of this symphony were made by Beethoven probably before 1811 or even 1810. Several of them in the sketch-book that belonged to Petter of Vienna, and was analyzed by Nottebohm, were for the first movement. Two sketches for the famous allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1818 to Count Rasoumoffsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but he did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12. The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert of Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three equale for four trombones, the sonata in G major for pianoforte and violin, Op. 96, some of the Irish and Welsh melodies for Thomson.

The score of the symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexiewna of All the Russias.

The first performance of the symphony was at Vienna, in the large hall of the university, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg, August 15, 1772. He was the son of an organ-builder. In 1792 he settled at Vienna as a music teacher, but he soon made a name for himself by inventing mechanical music works. In 1808 he was appointed court mechanician, and in 1816 he constructed a metronome, though Winkel, of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets, and Beethoven tried them, as he did others. His life was a singular one, and the accounts of it are contradictory. Two leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others state that he took the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his "Organographie," repeating the statement, adds, "I think there is an extra cipher." But Mälzel did visit America, and he spent several years here. He landed at New York, February 3, 1826, and the *Ship News* announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor of the panharmonicon and the Musical Time Keeper." He brought with him the famous automata,—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and he opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The Chess Player was invented by Wolfgang von Kempelen. Mälzel bought it at the sale of von Kempelen's effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player had strange adventures. It was owned for a time by Eugène Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel had much trouble in getting it away from him. Mälzel gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and closed October 28 of that year. He visited Boston again in 1828 and 1833. On his second visit he added "The Conflagration of Moscow," * panorama, which he sold to three Bostonians for six thousand dollars. Hence, probably, the origin of the panharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis" on his way from Havana to Philadelphia on July 21, 1838, and he was buried at sea, off Charleston. The *United States Gazette* published his eulogy, and said, with due caution: "He has gone, we hope, where the music of his Harmonicons will be exceeded." The Chess Player was destroyed by fire in the burning of the Chinese Museum at Philadelphia, July 5, 1854. A most interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Chess Congress," pp. 420–484 (New York, 1859). See also "Métronome de Maelzel" (Paris, 1833); the "History of the Automatic Chess Player," published by George S. Hilliard, Boston, 1826; Mendel's "Musikalisches Conversations-Lexicon." In Poe's fantastical "Von Kempelen and his Discovery" the description of his Kempelen, of Utica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. His article, "Maelzel's Chess Player," a remarkable analysis, was first published in the *Southern Literary Messenger* of April, 1836. Portions of this article other than

* See in "The Life and Writings of Major Jack Downing" by Seba Smith (Boston, 2d ed., 1834) Letter LXIX. (page 231), dated Portland, October 22, 1833, "in which Cousin Nabby describes her visit to Mr. Maelzel's Congregation of Moscow."

those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, two of the first chapel-masters of Vienna, who looked after the cannon in "Wellington's Sieg"; the young Meyerbeer, who beat the bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was among the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October of 1813 to celebrate the victory of Wellington over the French troops in Spain on June 21 of that year. Mälzel had persuaded Beethoven to compose the piece for his panharmonicon, and furnished material for it, and had even given him the idea of using "God save the King" as the subject of a lively fugue. Mälzel's idea was to produce the work at concerts, so as to raise money enough for him and Beethoven to go to London. He was a shrewd fellow, and saw that, if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value. Beethoven dedicated the work to the Prince Regent, afterward George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a memorandum of it in the note-book which he carried with him to taverns.

This benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear his own soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a

rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake: the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven was delighted with his success, so much so that he wrote a public letter of thanks to all that took part in the two performances. "It is Mälzel especially who merits all our thanks. He was the first to conceive the idea of the concert, and it was he that busied himself actively with the organization and the ensemble in all the details. I owe him special thanks for having given me the opportunity of offering my compositions to the public use and thus fulfilling the ardent vow made by me long ago of putting the fruits of my labor on the altar of the country."

The symphony was repeated in Vienna on February 27, 1814. On November 29 of that year it was performed with a new cantata, "Der glorreiche Augenblick," composed in honor of the Congress at Vienna and "Wellington's Sieg." The empress of Austria, the Tsarina of Russia, the Queen of Prussia, were in the great audience. The concert was repeated for Beethoven's benefit on December 2, but the hall was half empty.

* * *

The first performance in Boston was at a concert of the Boston Academy, November 25, 1843.

The first performance in New York was at a concert of the Philharmonic Society, November 18, 1843, when Mr. U. C. Hill conducted.

The first performance in Leipsic was on December 12, 1816. The symphony was repeated "by general request" on April 23, 1817, and a third soon followed. Yet Friedrich Wieck, the father of Clara Schumann, could find nothing in the music, and he declared that musicians, critics, amateurs, and frankly unmusical persons were unanimous in the opinion that this symphony, especially the first movement and the finale, had been composed in a lamentable state of drunkenness (*trunkenen Zustand*); it lacked melody, etc.

Other first performances: London, June 9, 1817 (Philharmonic Society). Only the allegretto found favor with the critics. Paris,—the allegretto was performed at the Concerts Spirituels of the Opéra in 1821, and it was substituted for the larghetto of the Second Symphony, in D major. In 1828 the Seventh Symphony, as a whole, was played in a transcription for the pianoforte, eight hands, April 20, by Bertini (the transcriber), Liszt, Sowinski, and Schunke. The first orchestral performance of the whole was by the Société des Concerts, March 1, 1829, under the direction of Habeneck. St. Petersburg, March 6, 1840. Moscow, December 28, 1860. In Italy the Società orchestrale romana performed the symphony seven times during the years 1874–98.

The symphony was played at Colonne concerts in Paris twenty times from February 8, 1874, to December, 1905. It was played thirty-five times at Lamoureux concerts in Paris from October 23, 1881, to March 17, 1906. The symphony was "danced" by Miss Isadora Duncan at the Trocadéro, Paris, in 1904, when Mr. Laporte conducted Colonne's orchestra.

* * *

Beethoven gave a name, "Pastoral," to his Sixth Symphony. He

went so far as to sketch a simple programme, but he added this caution for the benefit of those who are eager to find in music anything or everything except the music itself: "Rather the expression of the received impression than painting." Now the Seventh Symphony is a return to absolute music, the most elevated, the most abstract.

Yet see what commentators have found in this Seventh Symphony. One finds a new pastoral symphony; another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany delivered from the French yoke. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and warlike, such as the ancient Moors of Spain. An old edition of the symphony gave this programme: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast." Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the andante pictured a procession in an old cathedral or in the catacombs; while Dürenberg, a more cheerful person, prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of Bacchus or an orgy of villagers after a wedding. Oulibicheff goes so far as to say that Beethoven portrayed in this Finale a drunken revel to express the disgust excited in him by such popular creations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the Seventh Symphony," says Wagner, "is this eleventh variation."

In these days the first question asked about absolute music is, "What does it mean?" The symphonic poem is free and unbridled in choice of subject and purpose. The composer may attempt to reproduce in tones the impression made on him by scenery, picture, book, man, statue. He is "playing the plate," like the æsthete-pianist in *Punch*.

But why should anything be read into the music of this Seventh Symphony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the third movement is an old pilgrim hymn of Lower Austria, but the statement is of only antiquarian interest.

To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. The Seventh Symphony needs no analysis; it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

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The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. The first movement opens with an Introduction, poco sostenuto, A major, 4-4. A melodic phrase is given to the oboe, then clarinets, horns, bassoons, against crashing chords of the full orchestra. This figure is worked contrapuntally against alternate ascending scale passages in violins and in basses. There is a modulation to C major. A more melodious motive, a slow and delicate dance theme, is given

out by wood-wind instruments, then repeated by the strings, while double-basses, alternating with oboe and bassoon, maintain a rhythmic accompaniment. (A theme of the first movement is developed out of this rhythmic figure, and some go so far as to say that all the movements of this symphony are in the closest relationship with this same figure.) The initial motive is developed by the whole orchestra fortissimo, A major; there is a repetition of the second theme, F major; and a short coda leads to the main portion of the movement.

This main body, Vivace, A major, 6-8, is distinguished by the persistency of the rhythm of the "dotted triplet." The tripping first theme is announced, piano, by wood-wind instruments and horns, accompanied by the strings. It is repeated by the full orchestra fortissimo. The second theme, of like rhythm and hardly distinguishable from the first, enters piano in the strings, C-sharp minor, goes through E-flat major in the wood-wind to E major in the full orchestra, and ends quietly in C major. The conclusion theme is made up of fiugres taken from the first. The first part of the movement is repeated. The free fantasia is long and elaborate. The third section is in orthodox relationship with the first, although the first theme is developed at greater length. The coda is rather long.

II. Allegretto, A minor, 2-4. The movement begins with a solemn first theme played in harmony by violas, violoncellos, and double-basses. The strongly marked rhythm goes almost throughout the whole movement. The second violins take up the theme, and violas and violoncellos sing a counter-theme. The first violins now have the chief theme, while the second violins play the counter-theme. At last wood-wind instruments and horns sound the solemn, march-like motive, and the counter-theme is given to the first violins. The rhythm of the accompaniment grows more and more animated with the entrance in turn of each voice. A tuneful second theme, A major, is given to wood-wind instruments against arpeggios for the first violins, while the persistent rhythm is kept up by the basses. There is a modulation to C major, and a short transition passage leads to the second part. This is a repetition of the counter-theme in wood-wind instruments against the first theme in the basses and figuration for the other strings. There is a short fugato on the same theme, and the second theme enters as before. There is a short coda.

III. The third movement, Presto, F major, 3-4,* is a brilliant scherzo. The theme of the trio, assai meno presto, D major, 3-4, is said to be that of an old pilgrim hymn in Lower Austria. "This scherzo in F major is noteworthy for the tendency the harmony has to fall back into the principal key of the symphony, A major." A high-sustained A runs through the trio.

IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to Mr. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,—"unbuttoned joy," as the composer himself would have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song." There is imitative contrapuntal development of a figure taken from the bacchan-

*Mr. Alexander Siloti, the Russian pianist and conductor, contributed an article to the *Signale* of September 17, 1913, in which he argued that this whole Scherzo should be considered as being in 6-4 instead of 3-4.

tic theme. A second theme of a more delicate nature is announced by the strings and then given to wind instruments. There are strong accents in this theme, accents emphasized by full orchestra, on the second beat of the measure. Brilliant passage-work of the orchestra, constantly increasing in strength, includes a figure from the first theme. There is a repeat. The first theme is then developed in an elaborate manner, but the theme itself returns, so that the rondo character is preserved. There is a return to the first theme in A major. The third part of the movement is practically a repetition of the first, but the second theme is now in A minor. There is a long coda with a development of the figure from the first theme over a bass which changes from E to D-sharp and back again. The concluding passage of the theme is used fortissimo, and the movement ends with a return of the conspicuous figure from the main theme.

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Richard Wagner, in "The Art Work of the Future": "To give his tone-shapes that same compactness, that directly cognisable and physically sure stability, which he had witnessed with such blessed solace in Nature's own phenomena—this was the soul of the joyous impulse which created for us that glorious work, the Symphony in A major. All tumult, all yearning and storming of the heart, become here the blissful insolence of joy, which snatches us away with bacchanalian might and bears us through the roomy space of Nature, through all the streams and seas of Life, shouting in glad self-consciousness as we tread throughout the Universe the daring measures of this human sphere-dance. This symphony is the *Apotheosis of Dance* herself: it is Dance in her highest aspect, as it were the loftiest Deed of bodily motion incorporated in an ideal mould of tone. Melody and Harmony unite around the sturdy bones of Rhythm to firm and fleshy human shapes, which now with giant limbs' agility, and now with soft, elastic pliance, *almost before our very eyes*, close up the supple, teeming ranks; the while now gently, now with daring, now serious,* now wanton, now pensive, and again exulting, the deathless strain sounds forth and forth; until, in the last whirl of delight, a kiss of triumph seals the last embrace"!—*Englished by William S. Ellis.*

"Tragic" Overture, Op. 81 . . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Although the "Tragic" Overture is Op. 81, and the "Academic" Op. 80, the "Tragic" was composed and performed before the "Academic"; it was performed for the first time at the fourth Philharmonic concert at Vienna in 1880; † it was published in 1881. The

* Amid the solemn-striding rhythm of the second section, a secondary theme uplifts its wailing, yearning song; to that rhythm, which shows its firm-set tread throughout the entire piece, without a pause, this longing melody clings like the ivy to the oak, which without its clasping of the mighty bole would trail its crumpled, straggling wreaths upon the soil, in forlorn rankness; but now, while weaving a rich trapping for the rough oak-rind, it gains for itself a sure and undishevelled outline from the stalwart figure of the tree. How brainlessly has this deeply significant device of Beethoven been exploited by our modern instrumental-composers with their eternal "subsidiary themes"!—R. Wagner.

† Yet some German commentators give January 4, 1881, and Breslau, as the date and the place of the first performance of both the "Tragic" and the "Academic."

first performance in Boston was by the Symphony Orchestra, October 29, 1881.

The overture has been characterized as "a tragedy not of actual happenings, but of soul life." No hero, no event, suggested programme music or any specific musical portrayal, although Hanslick, sworn partisan of Brahms, says that, if it be necessary to associate the overture with any particular tragedy, that tragedy is "Hamlet." The secondary theme in F is associated by some with Ophelia, and the episode in B-flat major with Fortinbras. Others remember that Dingelstedt in 1876 wished to organize a "Faust" Festival, and Brahms, asked whether he would write the music, expressed his willingness. To them this overture is a "Faust" overture.*

The "Tragic" Overture may be said to be a musical characterization of the principles of tragedy as laid down by Aristotle or Lessing; it mirrors, as Reimann puts it, the grandeur, the loftiness, the deep earnestness, of tragic character; "calamities which an inexorable fate has imposed on him leave the hero guilty; the tragic downfall atones for the guilt; this downfall, which by purifying the passions and awakening fear and pity works on the race at large, brings expiation and redemption to the hero himself." Or as Dr. Deiters puts it: "In this work we see a strong hero battling with an iron and relentless fate; passing hopes of victory cannot alter an impending destiny. We do not care to inquire whether the composer had a special tragedy in his mind, or if so, which one; those who remain musically unconvinced by the unsurpassably powerful theme, would not be assisted by a particular suggestion."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, strings.

The work begins Allegro ma non troppo, D minor, 2-2. After two introductory fortissimo chords the first theme is announced against a drum-roll by strings. The first portion of the theme is repeated by wood-wind, violas, 'cellos, double-basses, supported at times by brass. A subsidiary theme appears in violins and violas. Wind instruments sing an expressive syncopated passage; the first section of the chief theme is intoned by wood-wind and strings in unison; second trombone and bass tuba have a descending and pianissimo motive. The second theme, a song in F major, is given to violins, accompanied by strings, clarinets, bassoons. Two episodes with fresh material follow. In the development the first theme and the trombone tuba theme are especially used. The second and song theme is soon crowded out by the chief theme, which is augmented and still more passionate. The first section of the overture is so much developed that it often seems the true free fantasia; but the fantasia is comparatively short,—comparatively, for the working-out is elaborate, but the enormous length of the first section makes the fantasia seem short. The third section contains the conclusion-period of the first, with some deviations from the original plan; it leads to a short coda.

* See Kalbeck's "Johannes Brahms," vol. iii., Part I., pp. 257–259 (Berlin, 1910).

Symphonic Poem No. 3, "The Preludes" (after Lamartine).

Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar in 1849–50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)." * The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XVme Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt made his first appearance as a composer in the Gewandhaus, Leipsic, with "Les Préludes," the symphonic poem "Mazeppa," the pianoforte concerto in E-flat major (Hans von Bülow, pianist), and his romance "Englein hold im Lockengold" at a concert given for the "Orchester-Pensions-Institut," February 26, 1857. "Mazeppa" shocked the conservatives and provoked polemical articles, also a poem "Franz Liszt in Leipzig" by Peter Cornelius.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The first performance of "Les Préludes" in Boston was at a Phil-

* "Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a hand-written score.

harmonic concert, December 3, 1859, when Arthur Napoleon,* pianist, made his first appearance in the city. "Les Préludes" was performed by the Philharmonic Society of New York, April 30th of the same year.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempest is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Préludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass-drum, cymbals, harp, and strings

Overture to "The Flying Dutchman" . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It was sketched at Meudon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's ballad of the Flying Dutchman (act ii.). The episode leads directly to the

* Arthur Napoleao (Napoleone) was born at Oporto, March 6, 1843. He made a sensation as a boy pianist at Lisbon, London (1852), Berlin (1854), studied with Charles Hallé at Manchester, made tours throughout Europe and North and South America, and about 1868 settled in Rio de Janeiro as a dealer in music and musical instruments. After his retirement from the concert stage he composed pieces for pianoforte and orchestra, pianoforte pieces, and he served as a conductor.

main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's ballad, and it is worked up with great energy.

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Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera, and it should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

"Der fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter; the steersman, Bielezizky. Wagner conducted.

The first performance in America was in Italian, "Il Vascello Fantasma," at Philadelphia, November 8, 1876, by Mme. Pappenheim's Company.

The first performance in Boston was in English at the Globe Theatre, March 14, 1877: Senta, Clara Louise Kellogg; Eric, Joseph Maas;

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***

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment; he was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing-vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

In Paris Wagner became acquainted with Heine, and they talked together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing."

How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the scenario for 500 francs, how "Le Vaisseau Fantôme, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, November 9, 1842, and failed,—there were eleven performances,—all this has been told in programme-books of these concerts. Music was set by Ernst Lebrecht Tschirch (1819–52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852; Riemann says it was not performed.

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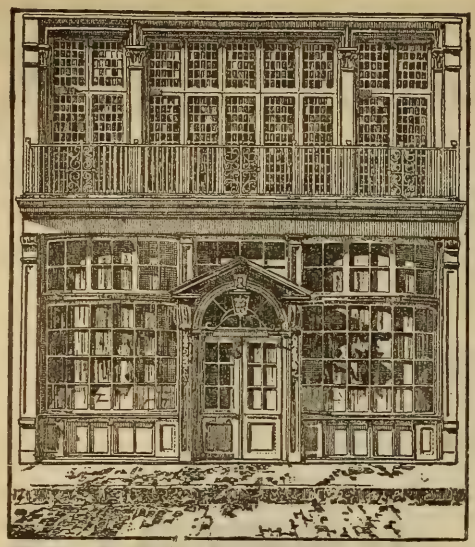

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Sibelius . . . . . Symphony No. 4, A minor, Op. 63
First time in Cambridge

I. Tempo molto moderato, quasi adagio.
II. Allegro molto vivace.
III. Il Tempo Largo.
IV. Allegro.

Brahms . . Concerto in B-flat major, No. 2, for Pianoforte, Op. 83

I. Allegro non troppo.
II. Allegro appassionato.
III. Andante.
IV. Allegretto grazioso.

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SYMPHONY NO. 4, A MINOR, OP. 63 . . . . . JAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living at Helsingfors.)

This symphony was performed at Helsingfors in 1911. It was played at the Birmingham (England) Festival on October 1, 1912, and the composer conducted. The first performance in the United States was at New York, March 2, 1913, by the New York Symphony Society, Mr. Walter Damrosch, conductor.

Sibelius dedicated this symphony to Eero Järnefelt. It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, the usual strings; and in the last movement bells are added.

Mrs. Newmarch, who has much to say about Sibelius, says that this symphony, "like the earlier ones, is music of an intimate nature and much of it was thought out and written in the isolation of hoary forests, by rushing rapids, or wind-lashed lakes. There are moments when we feel ourselves alone with Nature's breathing things."

When the symphony was performed in New York, Mr. Damrosch made prefatory remarks. We quote from Mr. H. E. Krehbiel's article in the *Tribune* of March 3: "The symphony by Sibelius is so singular a work that Mr. Damrosch thought it incumbent on him to preface its performance with some remarks setting forth the fact that it was music of an anomalous character and protesting that the fact of its performance must not be accepted as an expression of opinion on his part concerning the merit of the composition in whole or in part. He had placed it upon the programme only because he considered it a duty toward a distinguished musician whose other beautiful and important works had won admiration. It was an ingenious *apologia* and served its purpose in invoking curiosity, and no doubt helping some few score of listeners to make up their minds that the proper thing to do was to applaud after each of the four movements."

Mr. W. J. Henderson of the New York *Sun*, noting the fact that Sibelius in this symphony "has parted company with himself" and joined the futurists, said: "He has swallowed the whole-tone scale, the disjointed sequences, the chord of the minor second, the flattened supertonic and all the Chinese horrors of the forbidden fifths. But the symphony is a noteworthy composition. It has elemental imagination, courage of utterance, fearlessness of style. It is no mere jumble of surprises, but a consistently planned and masterfully executed work. The themes are unusual, remote, solitary, but impressively thought; sometimes almost uncouth. . . . The symphony is clearly written and its thought nicely balanced. Its chords are exquisitely distributed, its instrumentation is marvellously pure and transparent, and, above all, the work has much to say. It is a truly characteristic delineation of moods and scenic backgrounds belonging to the wonder-

ful northern land in which the composer lives. In the last movement the proclamation of the peasant nature is made with tremendous eloquence, yet the melody and harmonies almost raise the suspicion that Russia's far eastern Mongols have swept westward and invaded Finland."

The *Tribune* reviewer found the symphony the work of a cubist in music, and the critic of the *Evening Post* declared that "it is as inconsequential as the ravings of a drunken man."

***

The symphony is not easily analyzed with any benefit to the hearer that has not the music before him; yet the following analysis, prepared by Mr. Olin Downes and published in the Boston *Post* of October 19, 1913, may be of some assistance.

We have inserted the indications at the beginning of each movement.

I. Tempo molto moderato, quasi adagio, 4-4. "Of the four movements of this symphony the first is freest in its form. There is a sombre, lowering introduction. Bold, harsh progressions for the brass lead from an opening that has hovered about from E minor through various minor keys to the key of F-sharp major. This place might be called the opening of the movement proper. The mood is gentle and melancholy. The passage leads in turn to a very curious, shifting background in counterpoint for the strings, against which various wood-wind instruments call strangely. Later there is a return to the gentle mood of the F-sharp major section, and this brief movement, the first movement of a symphony described as in 'A minor,' comes to an end in the lovely and pastoral key of A major."

II. Allegro molto vivace, 3-4. "The scherzo is not less singular, although its form is clear enough. It is wild and restless. The extraordinary juxtapositions of certain instruments and tonalities remain to be heard before the effect can be described. After a curious climax, built chiefly on two notes of one of the themes, a motive shouted repeatedly by many instruments, this movement ends softly and suddenly."

III. Il Tempo Largo, 4-4. "The slow movement has more sheer beauty than any of the others. It commences with dialogue of the wind instruments and the free preluding of various choirs. Then, under a shimmering accompaniment of the upper strings, the 'celli intone the real theme of the movement, a broad and noble song, almost Bruckner-like in these qualities, which, with some episodic interruptions, is repeatedly proclaimed by the orchestra and always more impressively. The movement ends mysteriously, a C-sharp held by violas and muted horns, with wood and stringed instruments echoing fragments from an earlier passage."

IV. Allegro, 2-2. "But of the four movements the last is, perhaps,

the most brusque and fantastical. The first phrase of the theme, at once given out by the violins, is scarcely heard again, but the second half of the theme is employed in variation, and a brief motive taken from it is the predominant thought of the movement. This motive consists, first of four notes composed of a triplet and a quarter, followed by a sort of rejoinder of three quarter notes, often sounded on the bells or stopped horns. Then there is the passage when the strings, tremolo, ascend gradually over a vibrating bass, and the flutes and oboes, practically in another key, call eerily. After the clashings of reiterated successive chords of the dominant seven and tonic of A-flat, a curious chant in three-part harmony and in march-like rhythm is developed by the woodwind.

"Very curious and interesting should this effect be, although not more so than many other passages of the symphony. . . . Farther on occurs a passage where the horns and woodwind instruments sustain the chord of C major in its second position, while the strings whirr up and down the scale, the bells ring exultantly and a trumpet swelling the initial tone of its figure from *ppp* to *fff* throws out the fragment of the opening theme previously mentioned. The march-like theme is resumed and developed. The string passage with the off-key cries of the woodwind recurs, rondo fashion, and finally this remarkable movement comes to an end in a most gray and arid manner—a complaint of the oboe— the skip of a seventh—and soft despondent chords from the strings—always softer—always more gray, in the key of A minor."

Concerto No. 2, in B-flat major, for Pianoforte and Orchestra, Op. 83 . . . . . Johannes Brahms

(Born at Hamburg on May 7, 1833; died at Vienna on April 3, 1897.)

The Second Concerto of Brahms was composed in the summer of 1881 at Pressbaum, near Vienna. The composer also worked on "Nänie" (Schiller's poem), for chorus and orchestra (Op. 82), to which he was moved by the death of Anselm Feuerbach, the painter.

Miss Florence May, in her Life of Brahms, says that the manuscripts of "Nänie" and of portions of the concerto were soon lent to his friend, Theodor Billroth,* the eminent Viennese professor of surgery, "the concerto movements being handed to him with the words, 'a few little pianoforte pieces.'" "It is always a delight to me," wrote Billroth, "when Brahms, after paying me a short visit, during which we have talked of indifferent things, takes a roll out of his great-

* Billroth was born at Bergen, on the island of Rügen, April 26, 1829. He died at Abazzia, February 6, 1894. He was a thoroughly educated musician, and a book by him, "Wer ist musikalisch?" was edited by Hanslick and published in Berlin in 1896.

coat pocket and says casually, 'Look at that and write me what you think of it.'"

In 1881, when Brahms was forty-eight years old, he made a concert tour, and played the pianoforte part of his new concerto. The first performance was at Stuttgart, November 22, when Seyfrix conducted. Other performances of the work were as follows: Meiningen, November 27; Zürich, Breslau, Vienna, December 6, 20, 26, respectively; Leipsic, Homburg (Philharmonic), Berlin (Meiningen), Kiel, Bremen, Hamburg (Meiningen), Münster, Utrecht, in January, 1882, and Frankfort-on-the-Main in February of that year. After the concert at Meiningen, where Brahms was the guest of the reigning Duke George, the duke gave the cross of his family order to the composer.

At Leipsic the concerto was coolly received. Hans von Bülow knew this, and when he gave three concerts there in March, 1882, with his Meiningen orchestra, he devoted two of them, respectively, to Beethoven and Brahms. At the latter he himself played the Concerto in D minor, No. 1, and the orchestra accompanied without a conductor. The applause which followed the movements of Brahms's C minor Symphony did not satisfy von Bülow, who asked his orchestra to repeat the third movement, and, after the work was concluded, he addressed the audience. "He had," he said, "arranged the Brahms programme by express command of his duke, who had desired that the Leipsic public should know how the symphony should be performed; and also to obtain satisfaction for the coldness manifested towards the composer on his appearance with the new concerto at the Gewandhaus on January 1."

Brahms's last appearance in public as a conductor was at Eugen d'Albert's concert in Berlin, January 10, 1896, and he then conducted his two pianoforte concertos and Academic Overture.

This concerto was published in 1882. It is dedicated by the composer to "his dear friend and teacher, Eduard Marxsen." * The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

I. The first movement, Allegro non troppo, B-flat major, 4-4, opens with hints at the first theme. The horn gives out a phrase, and the pianoforte answers; another horn phrase is answered by the pianoforte, and the wood-wind, strengthened later by strings, completes the period. Cadenza-like passage-work for the pianoforte alone follows, and this leads to a tutti, in which the first and second themes, also subsidiary themes, are exposed. The development comes with the repetition, and it is long and elaborate. The successive appearances of the various themes are interspersed with ornate passage-

* Marxsen was born on July 23, 1806, at Nienstädten, near Altona. He died at Altona, November 18, 1887. He studied at Altona, Hamburg, and in 1830 at Vienna. He made Hamburg his home and taught there. Brahms at the age of twelve began to study with him at Altona, and made his first appearance in public as a pianist, November 20, 1847, at Hamburg. Marxsen received the title of Royal Music Director in 1875.

work. The free fantasia is also long and elaborate, and it ends pianissimo with arpeggio effects for the pianoforte, and leads to the reentrance of the first theme. The third section of the movement begins in about the same manner as the movement itself did, but the development adheres as a rule to the scheme laid out in the repetition portion of the first part. The coda is in the shape of decrescendo passage-work with ornamental arpeggios for the pianoforte. A few fortissimo measures bring the close.

II. A long allegro appassionato (D minor, 3-4) follows the first allegro. Miss May, in her Life of Brahms, says: "Probably few hearers of the work would subscribe to the reason for this innovation given by the composer to his friend Billroth: 'When I asked him about it, he said that the opening movement appeared to him too simple; he required something strongly passionate before the equally simple andante.' If anything of the usual meaning of the word 'simple' is to be attached to its use here,—*i.e.*, something without complication and easy of comprehension,—it must be said that the second movement of the concerto, in spite of its passionate character, is very much simpler than the first. Its plan, whilst containing points of originality, is perfectly symmetrical, and stands out in well-balanced proportions clearly evident to the imagination. The first movement, on the other hand, is extraordinarily difficult to grasp as a whole, partly on account of its great length, but still more from the ambiguity of the rôle assigned to the solo instrument on its entry after the first orchestral 'tutti.' The principle to be traced in the first movements of the concertos of Mozart and Beethoven by giving to the solo, on each entry, something of the character of a brilliant improvisation, supported by the band, on the material of a preceding 'tutti,' insures for it a clearly defined position, and, whilst preserving a due balance between the orchestra and the solo instrument, lends contrast to the movement as a whole. Brahms would almost seem, in the instance under consideration, to have deliberately degraded the pianoforte from its legitimate position as dominant factor in its own domain. True, it enters with eight bars' quasi-improvisatory restatement of the principal theme, but it sinks immediately afterwards to occupy the subordinate rôle of the answering voice in a kind of antiphonal duet with the orchestra, which it imitates almost servilely, fragment by fragment, during a lengthy succession of bars. This method of treatment robs the solo, not only of its effect, but almost of its very *raison d'être*, and, by blurring the outline of the movement, is probably chiefly answerable for the sense of fatigue, to which even Billroth confessed, that most people feel after listening to a performance of the entire work."

The second movement is in the form of a scherzo. A middle passage

in D major answers for the traditional trio. The development is unusually long.

III. The third movement, Andante, B-flat major, 6-4, opens with the announcement and development of an expressive theme, which is first sung by a solo violoncello and then by first violins and bassoons. The pianoforte enters afterwards with free preluding passages The orchestra takes up the chief theme again. There is figuration of a varied character for the pianoforte (B-flat major, B-flat minor). A transitional passage in B major leads to the last return of the theme, at first in B major and then in B-flat major. The orchestra uses it for the coda, while the pianoforte has trills and arpeggios.

IV. The finale, Allegretto grazioso, B-flat major, 2-4, is in free rondo form. There are three themes: the first a lively one announced by the pianoforte and developed at length by it and the orchestra; a more cantabile theme, of a Hungarian character, in thirds and sixths, given out alternately by strings and wood-wind to an arpeggio accompaniment in the pianoforte; and a playful theme, which first appears in the pianoforte with a pizzicato string accompaniment. These themes are developed elaborately. There is a long coda, un poco più presto.

Overture to the Opera, "The Sold Bride". Friedrich Smetana

(Born at Leitomischl, Bohemia, March 2, 1824: died in the mad-house at Prague, May 12, 1884.)

"Prodana nevesta" ("Die verkaufte Braut"), a comic opera in three acts, the book by Karl Sabina, the music by Smetana, was performed for the first time at Prague, May 30, 1866.

The overture, which, according to Hanslick, might well serve as prelude to a comedy of Shakespeare,—and indeed the overture has been entitled in some concert halls "Comedy Overture,"—is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings.

The chief theme of the operatic score as well as of the dramatic action is the sale of the betrothed, and this furnishes the chief thematic material of the overture.

The overture begins vivacissimo, F major, 2-2, with the chief theme at once announced by strings and wood-wind in unison and octaves against heavy chords in brass and kettledrums. This theme is soon treated in fugal manner; the second violins lead, and are followed in turn by the first violins, violas, and first 'cellos, and second 'cellos and double-basses. The exposition is succeeded by a vigorous "diversion," or "subsidiary," for full orchestra. The fugal work is resumed;

the wind instruments as well as the strings take part in it, and the subsidiary theme is used as a counter-subject. There is development fortissimo by full orchestra, and the chief theme is again announced as at the beginning. The second theme enters, a melody for oboe, accompanied by clarinets, bassoon, horn, second violins. This theme is as a fleeting episode; it is hardly developed at all, and is followed by a tuneful theme for violins and first 'cellos. The chief motive returns in the wood-wind, then in the strings, and the fugal work is resumed. The leading motive is reiterated as at the beginning of the overture (without the double-basses). The tonality is changed to D-flat major, and flutes and oboes take up the first subsidiary theme, which keeps coming in over harmonies in lower strings and wind, while the music sinks to pianissimo. Fragments of the first theme reappear in the strings, and there is a brilliant coda.

***

Smetana began to compose the opera in May, 1863. He completed the work March 15, 1866.

***

There is a story that Smetana was excited to the composition of "strictly national" music by a remark made at Weimar by Herbeck when they were guests of Liszt,—that the Czechs were simply reproductive artists. The opening of the Czechic Interims Theatre at Prague, November 18, 1862, was the first step toward the establishment of a native operatic art. Smetana finished in April, 1863, his first opera, "Branibori v Cechach," or "Die Brandenburger in Böhmen," but it was not performed until January 5, 1866. Karl Sebor was more fortunate: his opera, "Templari na Morave," was performed in the Czechic Theatre in 1865.

The libretto of Smetana's first opera was undramatic, improbable, ridiculous. The Bohemian operas before Smetana were in the old forms of the Italian, French, and German schools, and the public accused Smetana of "Wagnerism," the charge brought in Paris against Bizet even before "Carmen" saw the footlights. Smetana was a follower of Wagner in opera and of Liszt in the symphonic poem. He believed in the ever-flowing melody in the operatic orchestra; this melody should never interrupt, never disturb, the dramatic sense; the music should have a consistent physiognomy; it should characterize the dramatic; the *Leit-motive* should individualize; but Smetana knew the folly of imitation, nor was he the kind of man to play the sedulous ape. He once said, "We cannot compose as Wagner composes," and therefore he sought to place in the frame of Wagnerian reform his own national style, his musical individuality, which had grown up in closest intimacy with his love of the soil, with the life, songs, legends, of his countrymen.

When they celebrated the one hundredth performance of "The Sold Bride" at Prague, May 5, 1882, Smetana said: "I did not compose it from any ambitious desire, but rather as a scornful defiance, for they accused me after my first opera of being a Wagnerite, one that could do nothing in a light and popular style." The opera was composed, according to him, between January 5 and May 30, 1866; but Ottokar Hostinsky recalls the fact that in 1865 Smetana had performed fragments from a comic operetta, and Teige goes further and says the work was begun as far back as May, 1863. However this may be, Smetana composed at first only lyric parts, which were connected, twenty of them, by spoken dialogue. The opera was in two acts and without change of scene when it was produced.

When there was talk of a performance at the Opéra-Comique, Paris, Smetana added a male chorus in praise of beer, an air for Marenka, and a dance (Skoena). The first act of the original version was divided into two scenes, and soon afterward the first scene was closed with a polka, and the second scene introduced with a furiant; * so now the opera is in three acts. Smetana changed the spoken dialogue into recitative for the production of the opera at St. Petersburg in January, 1871, and this recitative is used to-day even in Czech theatres.

"The Sold Bride" was performed for the first time before a German-Austrian public at the International Music and Theatre Exhibition at Vienna in 1892 (June 1).† As Hlavác says: ‡ "Those who understood the situation were not surprised when Director Schubert appeared in Vienna in 1892 with his Bohemian Theatre and gave two works of Smetana, that the surprise of the audience was so great, and on all sides was heard, 'How is it possible that such genius was not recognized long ago?' For, as far as Austria is concerned, Smetana first became known in Vienna, June, 1892, where they had previously had no idea of the importance of his creations. . . . There is something in

* Also known as the "sedálk" (the peasant), a characteristic and popular Bohemian dance, in which the male imitates a proud, puffed-up peasant, who at first dances alone, arms akimbo, and stamps; his partners then dances about him, or spins about on the same spot, until they embrace and dance slowly the sousedska, a species of ländler.

† Adolf Tschech, whose real name was Taussig, conductor of Czech operas at this exhibition, died late in 1903 at Prague at the age of sixty-three.

‡ Translated into English by Josephine Upson Cady.

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The success of "The Sold Bride" led to Smetana's appointment as conductor of the opera. (His deafness obliged him in 1874 to give up all conducting.) This appointment gave him great honor, small wages (twelve hundred florins), many enviers and enemies.

It was announced in the summer of 1903 that "The Sold Bride" would be produced for the first time in the United States and in Eng-

* "Mala Vita," opera by Umberto Giordano (Rome, February 21, 1892, revived at Milan in 1897 as "Il Vito"). "A Santa Lucia," by Pierantonio Tasca (Kroll's Theatre, Berlin, November 16, 1892). Gemma Bellincioni as the leading woman made a profound sensation when these operas were performed at Vienna,—"Mala Vita" in 1892, "A Santa Lucia" in 1893.

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lish at the Metropolitan Opera House, New York, by Mr. Conried, in the course of the next season. Mr. Charles Henry Meltzer Englished the libretto, and there was a report that Mme. Camille Seygard would be the heroine. This version of the opera has not yet been performed.

The first performance of "Der verkaufte Braut" in America was at the Metropolitan Opera House, New York, February 19, 1909: Marie, Emmy Destinn; Kathinka, Marie Mattfield; Hans, Carl Jorn; Kruschina, Robert Blass; Kezal, Adamo Didur; Mischa, Adolf Muehlmann; Wenzel, Albert Reiss; Agnes, Henrietta Wakefield; Springer, Julius Bayer; Esmeralda, Isabelle L'Huiller; Muff, Ludwig Burgstaller. Gustav Mahler conducted.

The other operas of Smetana are "Dalibor,"* serious opera in three acts, book by Josef Wenzig, Prague, May 16, 1868; "Libusa," festival opera in three acts, book by Wenzig, Prague, June 11, 1881; "Dve Vdovy" ("The Two Widows"), founded by Emanuel Züngel on a comedy by Mallefilles, Prague, March 27, 1874, revised in 1877; "Hubicka" ("The Kiss"), comic opera, book by Eliska Krasnohorska, Prague, November 7, 1876; "Tajemstvi" ("The Secret"), comic opera, book by Eliska Krasnohorska, September 18, 1878; "Certova stena" ("The Devil's Wall"), comic opera, book by Eliska Krasnohorska, Prague, October 29, 1882. The opera "Viola," founded on Shakespeare's "Twelfth Night," begun in 1876, and in the composer's mind just before madness came upon him, was not finished. Fifteen pages

* The New York *Tribune* of October 11, 1909, published the following cable despatch, date Berlin, October 10: "Smetana's opera 'Dalibor' was sung for the first time in Germany to-night at the royal opera house and led to a minor anti-Czech demonstration from the cheaper seats where the minority maintained a persistent hissing. The production was due to the desire of Emmy Destinn, who is of Czech origin, to sing her countryman's music on the Berlin stage. Protests appeared in the press against the performance on account of the Czech hostility to Germans in Bohemia and against extending the hospitality of royal theatres to Czech art. The opera house, however, was crowded with a fashionable audience, which enthusiastically applauded Smetana's work and Mme. Destinn's fine singing in the part of Milada."

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of the manuscript were fully scored, and fifty pages include the voice parts with an accompaniment of string quartet, but with the other orchestral parts unfilled. The title "comic opera," given to some of the operas, should not mislead one: the librettos include serious, even tragic, situations; thus the story of "The Secret" is not unlike that of Erckmann-Chatrian's "Les Rantzau," chosen by Mascagni for operatic use (Florence, November 10, 1892).

Smetana's operas have been performed at Prague in cycle form.

The reader interested in Czech music and musicians is referred to "Smetana," an excellent biography by William Ritter, Paris, 1908; "Smetana," a biography by Bromislav Wellek (Prague, 1895); "Ein Vierteljahrhundert Bömischer Musik," by Emanuel Chvala (Prague, 1887); "Das Böhmische National Theater in der ersten internationalen Musik- und Theater-Ausstellung zu Wien im Jahre 1902," by Fr. Ad. Subert (Prague, 1882); "Zdenko Fibich," by C. L. Richter (Prague, 1900); "Bohème," a volume in the series, "Histoire de la Musique," by Albert Soubies (Paris, 1898); articles by Friedrich Hlavác and J. J. Kral, published respectively in the American magazines, *Music Review* and *Music;* the article, "Friedrich Smetana," in "Famous Composers," new series, vol. i. (Boston, 1900); and articles in the *Mercure Musical* (Paris) of February and March, 1907.

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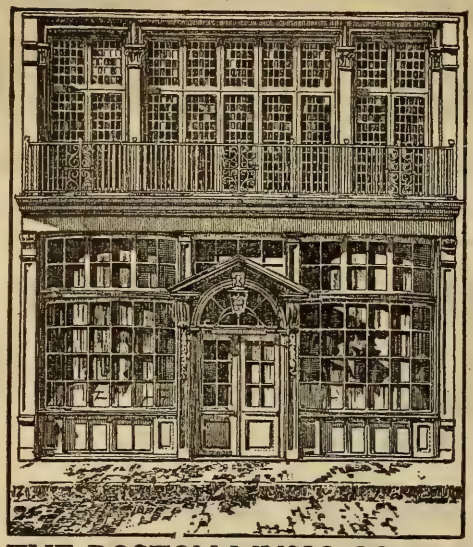

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Programme of the

THIRD CONCERT

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

THURSDAY EVENING, DECEMBER 11

AT 8.00

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PROGRAMME

Mozart . . . . . Symphony, E-flat major (K. 543)

I. Adagio; Allegro.
II. Andante.
III. Menuetto: Trio.
IV. Finale: Allegro.

Handel . Concerto in F major for strings and two wind orchestras (edition of Gustav F. Kogel)

I. Pomposo.
II. Allegro.
III. A tempo ordinario.
IV. Largo.
V. Allegro.

Solo Violin, Mr. Witek
Solo Oboes, Messrs. Longy and Mueller
Solo Horns, Messrs. Wendler and Jaennicke

Cherubini . . . . . Overture to "Anacreon"

Florent Schmitt . . "La Tragédie de Salomé for orchestra, after a poem by Robert d'Humières
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Symphony in E-flat major (K. 543).

Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason foı discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not ıeasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15; he preferred water, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." But we know that he did not like the music of Mozart.

Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music, although he was paying him eight hundred florins a year. He did order dances, the dances named above. For the dwellers in Vienna were dancing-mad. Let us listen to Kelly, who knew Mozart and sang in the first performance of "Le Nozze di Figaro" in 1786: "The ridotto rooms, where the masquerades

took place, were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." For these dances Mozart wrote, as did Haydn, Hummel, Beethoven.

Thus was Mozart without loyal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the spring of 1789 he left his beloved Constance, and made a concert tour in hope of bettering his fortunes.

Mozart was never fully appreciated in Vienna during his last wretched yet glorious years. It is not necessary to tell the story of the loneliness of his last days, the indifference of court and city, the insignificant burial. This lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde*, a musical journal published at Berlin in 1792. The Prague correspondent wrote on December 12, 1791: "Because his body swelled after death, the story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they have lost. While he was alive he always had much to do with the cabal, which he occasionally irritated through his *sans souci* ways. Neither his 'Figaro' nor his 'Don Giovanni' met with any luck at Vienna, yet the more in Prague. Peace be with his ashes!"

Mozart in 1788 was unappreciated save by a few, among whom was Frederick William II., King of Prussia; he was wretchedly poor; he was snubbed by his own Emperor, whom he would not leave to go into foreign, honorable, lucrative service. This was the Mozart of 1788 and 1789.

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied ariettas for piano are praised especially; but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years, and we find in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." And this reference is undoubtedly to the "Jupiter," the one in C major.

The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print: "Symphonie von Wranitsky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it must be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

The two symphonies played at Leipsic were not then published. The two that preceded the great three were composed in 1783 and

1786. The latter of the two (in D major) was performed at Prague with extraordinary success.

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The symphony in E-flat induced A. Apel to attempt a translation of the music into poetry which should express the character of each movement. It excited the fantastical E. T. A. Hoffmann to an extraordinary rhapsody: "Love and melancholy are breathed forth in purest spirit tones; we feel ourselves drawn with inexpressible longing toward the forms which beckon us to join them in their flight through the clouds to another sphere. The night blots out the last purple rays of day, and we extend our arms to the beings who summon us as they move with the spheres in the eternal circles of the solemn dance." So exclaimed Johannes Kreisler in the "Phantasiestücke in Callots Manier."

The symphony is scored for one flute, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The autograph score is in the Royal Library in Berlin.

The minuetto appears in the ballet music introduced in performances of "Le Nozze di Figaro" at Paris.

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The first movement begins with a short and slow introduction, Adagio, E-flat major, 4-4, which opens with harmonies for full orchestra. The movement grows sombre, as 'cellos and double-basses repeat a rhythm on an organ point beneath sustained chords (wind instruments and drums) against scale passages for violins and arpeggios for flute. The brass and the drums sound a note of preparation; the basses are in upheaval, and there is a softer phrase for violins and wood-wind. The main body of the movement, Allegro, E-flat major, 3-4, begins at once with the first theme, a graceful, simple melody, sung by the first violins. The theme is repeated by the basses, and there is a counter-figure for the violins. The first subsidiary theme enters forte in the full orchestra. Another subsidiary is developed. There is a transition to B-flat major. There is a dainty figure for violins answered by a call from wood-wind instruments. The real second theme is a melody in thirds. The first part of the movement ends on the dominant, and is at once repeated. The free fantasia is short and is practically a free interlude. The third part of the movement is a repetition of the first, with the second theme and its subsidiary in the tonic. There is no coda.

The second movement is an Andante, A-flat major, 2-4. The first theme, given out by the strings, is repeated. Figures from this theme are treated contrapuntally, after which the theme is again repeated. This second section is marked with the double dotted bar, to be repeated. The second theme, F minor, is of a graver character, and it is briefly developed. There is working out with the aid of figures from the first theme. There is a conclusion theme (wood-wind) in the tonic. This theme is developed, and leads to the re-entrance of the first theme. The second part is almost a counterpart of the first, but there is richer orchestration, more varied modulation, and there are new counter-figures. There is a short coda.

The Menuetto, E-flat major, 3-4, is known to household pianists through the arrangement of it by Jules Schulhoff. The form is regular. The Trio is in the tonic.

The Finale, Allegro, E-flat major, 2-4, is a rondo on several themes. The working-out is elaborate.

Concerto in F major for Strings and Two Wind Orchestras.

George Frideric Handel

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

The present arrangement of movements from Handel's concerto is by Gustav Friedrich Kogel.* It was performed for the first time in Boston, December 28, 1907, Dr. Muck conductor.

Little is known about the history of the original work. It is composed for two bands of two oboes, two horns, bassoons, and for strings. The date of composition is not known. Handel hardly ever dated a manuscript. Chrysander thinks the concerto belongs to Handel's later period, and that it was written between 1740 and 1750. It was published for the first time in the edition of the German Handel Society, 1886. We do not know where or when the work was first performed, or whether it were performed while Handel was alive, though there is every probability that it was.

W. S. Rockstro, in his Life of Handel (1883), gave the following account of the concerto:—

"The volume in the Royal Collection labelled 'Sketches,' which contains the disputed *Magnificat* and the two unpublished versions of 'How beautiful,' contains, also, a long and extremely elaborate composition, which has never yet been brought before the public. M. Schoelcher was evidently aware of the existence of the manuscript; for, at page 139 of his Life of Handel, he quotes it as a proof that certain portions of 'the Messiah' were more fully accompanied than the world has generally supposed.† . . . The manuscript, filling eighty-four pages of paper, exactly similar in size, texture, and water-mark to that used for the *Magnificat*, resembles that work so closely in the character of its handwriting that there can be no doubt that it was produced at very nearly the same period; that is to say, between the years 1737 and 1740. It consists of nine distinct movements . . . the first is a stately *pomposo*. The second introduces the descending passage of semiquavers which forms so prominent a feature in the Hailstone Chorus. The subject of the third begins like that of 'Lift up your heads.' The ninth breaks off at the end of the second bar, and the remaining pages are missing; but the loss is less deplorable than might have been supposed, for the seventh, eighth, and ninth movements are reproduced in a complete though modified form in an organ concerto published by Arnold in 1797."

Kogel has taken five of the movements. The first, Pomposo, F major, 4-4,—"Mr. George Frideric Handel is by far the most superb personage one meets in the history of music,"—is in the conventional form of what is known as the Lully overture. "The form of the overture of Lulli's time consisted of a slow Introduction, generally repeated, and followed by an Allegro in the fugued style; and occasionally included a movement in one of the many dance-forms of the period, sometimes

* Kogel was born January 16, 1849, at Leipsic. He studied at the Conservatory of that city (1863–67), lived some years in Alsace as a music teacher, returned home when the war broke out, worked for the firm of Peters, the music publisher, and in 1874 began his career as a conductor. He conducted in the theatres of Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipsic (1883–86), was conductor of the Philharmonic Orchestra, Berlin, in 1887, and in 1891 he became conductor of the Museum Concerts at Frankfort-on-the-Main. In 1903 he was removed, to make a place for Sigismund von Hausegger. He has edited editions of operas and orchestral works, among the latter two concertos of Handel. He conducted on December 4, 5, 18, 19, 1903, and on November 11 and 12, 1904, concerts of the Philharmonic Society of New York in Carnegie Hall.

† Rockstro refers to this remark of Schoelcher: "The volume of MS. (which has been entitled *Sketches*) contains a piece of instrumentation which evidently applies to the chorus 'Lift up your gates'" (*sic*). And then Schoelcher gives the instrumentation of this concerto.—P. H.

two pieces of this description." (The French overture—the Lully—began with a slow introductory movement; the Italian overture, with a quick movement.) The second movement follows, Allegro, F major, 3-4. The third, A tempo ordinario, F major, 4-4, is the sixth of the original. The fourth is the fourth of the original, Largo, D minor, 12-8, with violin solo.* It partakes of the nature of a Siciliano.† The final movement is the eighth of the original, Allegro, F major, 12-8.

The original is full of Handelian mannerisms, and students of the organ concertos will here and there recognize familiar passages. The instrumentation is often of an antiphonal character; the different wind-choirs answer the strings and *vice versa*. In his method of dividing the orchestra into separate and distinct families Handel anticipated in a measure the processes of modern masters of instrumentation.

It is the fashion in these days to forget the age in which he lived and to speak knowingly of the thinness of his scores. Handel employed two widely differing styles,—one for opera, the other for oratorio. In his concertos he usually treated the instruments as he treated his choruses. When he wrote for opera, his instrumentation was more varied and lighter; yet he has been accused of having abused the orchestral resources, and he was reproached for stunning the ear, as after him were Rossini, Berlioz, Verdi, Wagner.

Overture to the Opera-ballet "Anacreon," Luigi Cherubini

(Born at Florence, September 14, 1760; died at Paris, March 15, 1842.)

"Anacréon; ou, l'Amour Fugitif," opera-ballet in two acts, book by "Citoyen" Mendouze, music by "Citoyen" Cherubini, ballet arranged by "Citoyen" Gardel, was produced at the Opéra, Paris, on "le 11 vendémiaire, an XII." (October 4,‡ 1803). The chief singers were Lays (or Lay), Anacreon; Mme. Branchu, Corinne; Miss Jannard, Vénus; Miss Lacombe, Glycère; Miss Hymm, l'Amour; Miss Chollet, première esclave; Eloy, Bathille; Mme. Gardel, Athanaïs (a dancing and singing character). The chief dancers were Mmes. Gardel, Vestris, Taglioni, Coulon, and "le citoyen" Vestris.

The opera in rehearsal was known as "Anacréon chez lui."

In 1801 Cherubini wrote only four or five vocal pieces of slight importance and an ensemble to be added to "Les Deux Journées" (1800). In 1802 he wrote only a duet and a chorus for an opéra-comique that was not completed. In 1803 he wrote only "Anacréon." Cherubini during these unproductive years was disgusted with the emptiness of art. Late in December, 1800, Napoleon, first Consul, received at the Tuileries deputations from societies and public institutions.

* At the concert on December 28, 1907, all the violins played.

† The Siciliana, or Siciliano, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells: those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks round the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together. It has also been described as a sort of passe-pied danced to a lively measure of 6-8. A dancing master, Gawlikoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "Music Lexicon" (Leipsic, 1732), classed Siciliana as a Canzonetta: "The Sicilian Canzonetten are after the manner of a gigue, 12-8 or 6-8."

‡ This date is given by de Lajarte, librarian of the Opéra archives. The date October 5 is preferred by Gustav Chouquet. Even the year of the performance is "1804" according to "Annales Dramatiques" (Paris, 1808, vol. i.). It is said by some that Aignan assisted Mendouze in the libretto.

Napoleon said in the course of a conversation with the composer: "I am very fond of Paisiello's music; it is gentle, peaceful. You have great talent, but your accompaniments are too loud." Cherubini answered: "Citizen Consul, I have conformed to the taste of the French." Napoleon persisted: "Your music is too loud; let us talk of Paisiello's, which lulls me gently." "I understand," answered Cherubini: "you prefer music that does not prevent you from dreaming of affairs of state." Napoleon did not soon forgive the answer, and Cherubini felt himself put aside as a mediocre person. He devoted his spare time to raising flowers, and, like Méhul a few years later, he found consolation in horticulture.

The libretto of "Anacréon" was based on an ode of the Greek poet concerning the perfidy of the god Eros, an ode familiar to Frenchmen through the translation by La Fontaine. The libretto was condemned as intolerably stupid, yet certain scenes provoked wild gayety, as when Anacreon, wishing drink, addressed his favorite odalisque as "Esclave intéressante." The laughter was loud and long; the actor was unable for some time to continue. The dissatisfaction of the audience found vent at last in hissing; and it is said that "Anacréon" was the first opera hissed at this theatre. Yet the air of Corinne, "Jeunes filles au regard doux"; the quartet, "De nos cœurs purs"; the trio, "Dans ma verte et belle jeunesse"; the storm scene and the overture,—were admired at the time; and the overture and the air of Corinne have lived. "4th of October, 1803," exclaimed Castil-Blaze in 1855; "remember that date; it is the last good, beautiful, complete overture that we shall have to notice in the course of this history [of the Opéra]. Since then one has made at our Opéra, for our Opéra, only honorable or unfortunate attempts in this direction. Several, certain of failure, have decided to blind their operas by giving them without an overture."

As the story goes, Cherubini ascribed the failure of "Anacréon" to the "infernal claque against the Conservatory," and replied to some one who gave him friendly advice: "I write everything as I choose or not at all."

This overture was the first piece on the first programme of the Philharmonic Society of London, March 8, 1813. It has been stated that the audience was so pleased by it that it wished to hear it three times in succession, but the story is not told in George Hogarth's "The Philharmonic Society of London" (London, 1862). Cherubini visited London in 1815, and at the third concert he conducted his "Anacréon" overture and at the subsequent concert a manuscript overture composed by him expressly for the society.

The first performance of the "Anacréon" overture in Boston was by the Harvard Musical Association, February 8, 1866. The overture to "Les Deux Journées" ("The Water-carrier") was performed as early as January 15, 1842, at a concert of the Boston Academy of Music. The overture to "Medea" was first played here December 22, 1855 (Philharmonic concert); the overture to "Les Abencérrages," January 18, 1867 (Harvard Musical Association); the overture to "Faniska," December 1, 1870 (Harvard Musical Association); the overture to "Lodoiska," March 21, 1872 (Harvard Musical Association).

The overture to "Anacréon" was played in New York as early as November 22, 1845, at a concert of the Philharmonic Society.

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The overture is scored for two flutes (of which the second is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

It begins with a slow introduction, Largo assai, in D major, 2-2. A short idyllic passage, horns alternating with oboe, flute, clarinet, and bassoon, follows the stately opening chords of the full orchestra. The main body of the overture, Allegro, D major, 4-4, begins pianissimo with 'cellos and double-basses. The second violins introduce a motive of one measure, which goes through the whole overture. The chief theme (first violins) is built from this. There is no second theme, there is no conclusion theme; there is this one motive with one or two subsidiaries. In the repetition the 'cellos take the part of the second violins, which in turn take that of the first violins. The first violins have a counter-melody, while low D is sounded continually by the double-basses. A crescendo leads to a climax in A major. The chief theme now appears in the basses, while the violins play a figure in thirty-second notes corresponding to the opening bass figure. The first violins sink towards E major, but instead of a secondary theme the opening figure reappears. There is a change in mood, and after a passage in F major, analogous to the preceding passage in A major, the opening figure follows in D major. A more passionate section in B-flat major, and the first violins lead toward A major and a repetition of the first horn-passage. There is a short fugato, with a theme in counterpoint with horn chords. A new subsidiary enters, at first piano for wood-wind and horns. There is a crescendo and then the chief theme reappears. In the approach to the coda there is a passing sombre mood, as at the beginning; but the stretta is brilliant.

Wagner described Cherubini's overtures as poetic sketches of the chief thought of the drama, musically reproduced in concise unity and with the utmost clearness, and thus the composer remained true to the type handed down by Gluck and Mozart.

"La Tragédie de Salomé" for Orchestra, after a Poem by Robert d'Humières, Op. 50 . . . . . Florent Schmitt

(Born at Blâmont (Meurthe-et-Moselle), France, September 28, 1870; now living in Paris.)

"La Tragédie de Salomé," a mute drama in two acts and seven scenes by Robert d'Humières, with music by Florent Schmitt, was performed for the first time at the Théâtre des Arts, Paris, November 9, 1907. There were also first performances of a one-act comedy, "Sensationnel Article," by G. Casella and André de Fouquières, and a comedy in two acts, "Le Dernier Troubadour," by Maurice Soulié and Jean Thorel.

The cast of "La Tragédie de Salomé" was as follows: Hérode, M. Gorde; Jean-Baptiste, M. Lou Van Tel; Salomé, Mme. (*sic*) Loie Fuller; Hérodias, Mlle. J. Zorelli. Miss Fuller danced the dance of pearls, the dance of the peacock, the dance of serpents, the dance of steel, the dance of silver, and the dance of fear. "All the other persons in the drama," wrote M. Edmond Stoullig, "dwelt immovable in looking at Loie Fuller. What could they have done better? There was nothing to do except to admire with open mouth." The amiable Jules

Clarétie wrote for *Le Temps* (November 5, 1907) a highly eulogistic article about a rehearsal of this performance, which may be found in Loie Fuller's volume of Memoirs published in French some years ago and in an English translation of this year (pp. 281–288). There is a picture of Miss Fuller in the Dance of Fear. Miss Fuller before this had mimed Salomé in a pantomime by Armand Silvestre and Charles Henry Meltzer, with music by Gabriel Pierné, at the Comédie Parisienne, Paris, in March, 1895.

The orchestra at this theatre was a small one, too small for the composer to realize his intentions. He afterwards put together several episodes to form a suite in two parts for concert use. The original score was to the present one as a sketch to a picture. The suite was first performed at a Concert Colonne in Paris, January 8, 1911, when Mr. Pierné conducted. There was a later performance at a Lamoureux concert, October 20, 1912.

"La Tragédie de Salomé," with Schmitt's music, was performed by the Russian Ballet at the Châtelet, Paris, in April, 1912. Mme. Natacha Trouhanowa mimed Salomé, and the composer conducted. The orchestra was the Lamoureux.

There was a performance of the ballet by the Russian Company with Schmitt's music at Drury Lane, London, June 30, 1913, when the part of Salomé was danced by Mme. Karsavina.

***

The score is dedicated to Igor Strawinski, the composer. These instruments are required: piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, sarrusophone, four horns, three trumpets, three trombones, bass tuba, kettledrums, snare-drum, bass drum, triangle, cymbals, tam-tam, Glockenspiel, two harps, and the usual strings.

***

The Tragedy of Salomé.

by Robert d'Humières.

I.

Prelude.

A terrace of Herod's Palace, overlooking the Dead Sea. The mountains of Moab shut in the horizon, rose-colored and russet-hued, dominated by the bulk of Mount Nebo, on which Moses, at the threshold of the Promised Land, saluted Canaan before dying. The sun is sinking. John slowly walks across the terrace and disappears.

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Dance of Pearls.

Torches light the stage. Cloths and jewels which overflow from a precious coffer sparkle under the glare of the flambeaux. Herodias, deep in thought, plunges her hands into the mass, raises on high the necklaces and the veils spangled with gold. Salome, as one fascinated, appears, bends over the chest, adorns herself, and with a childish joy outlines her first dance.

II.

The Enchantments on the Sea.

Salome has disappeared. Herod, enwrapped by the darkness, is lost in thoughts of lust and fear, while the watchful Herodias spies him.

Then on the cursed sea mysterious lights flicker and seem to arise from the depths. The buildings of the engulfed Five Cities are dimly revealed beneath the waves. One would say that old crimes recognize Salome and call to her in brotherly fashion. It is like unto a projection on a magic looking-glass of the drama that is playing in the brains of the couple seated there and silent in the night. The music comments on the demoniacal phantasmagoria.

Snatches of ancient orgiac ditties, choked by the rain of bitumen and ashes on the terraces of Sodom and Gomorrah, are vaguely breathed. Dance measures, the shivering of stifled cymbals, the clapping of hands, sighs, mad laughter that spreads and dies away.

Then a voice arises from the abyss.

Herod is overcome. He hearkens. Mists now come up from the sea, enlaced figures assume a shape and mount from the depths, a living cloud from which, as brought forth by the dim dream and the ancient sin, Salome suddenly springs up, irresistible.

Far off the thunder rolls. Salome begins to dance. Herod starts to his feet.

Dance of the Lightnings.

Total darkness covers the stage, and the rest of the drama is seen imperfectly by flashes of lightning. There is the lascivious dance, Herod's pursuit, the amorous flight, Salome seized, her veils plucked off by the Tetrarch's hand. For a moment she is nude, but John suddenly appears, steps forward, and covers her with the anchorite's cloak. The furious gesture of Herod is quickly interpreted by Herodias. Her signal delivers John over to the executioner, who leads him away, and soon reappears, holding John's head on a brazen charger.

The triumphant Salome takes the trophy and outlines a step, laden with her funereal burden. Then, as one feeling sudden uneasiness, as if the voice of the beheaded had whispered in her ear, she runs all at once to the edge of the terrace, and hurls the charger over the battlement into the sea. And the sea turns to the color of blood, and Salome falls in a swoon, while mad terror sweeps away Herod, Herodias, and the executioners in frantic flight.

Salome comes to herself. The head of John appears, stares at her, then disappears. Salome quakes and turns away, in anguish. The head again gazes at

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her from another part of the stage. Salome wishes to steal away. And the heads, arising, are now everywhere.

Salome, terrified, turns about to escape the bloody vision.

DANCE OF FEAR.

As she dances, the storm breaks. A furious wind envelops her. Sulphurous clouds roll about the precipice; the tempest rocks the sea. Pillars of sand rush in the desert places. The tall cypresses writhe tragically, and break in pieces with a crash. The bolt falls, and shatters the stones of the citadel. Mount Nebo vomits flame. The chain of Moab is on fire. All things burst on the dancer, who is swept about by an infernal frenzy.

***

The parents of Florent Schmitt, although he was born in Lorraine, are Alsatians. Mr. Calvocoressi,* noting this fact, thinks that Schmitt's Alsatian descent "may help to account for his classical turn of mind—especially as by a curious misappropriation (originating in the fact that the great classics from the eighteenth century to the decadence of classicism inclusively, were German), what we commonly call classicism in music is in truth a result of specially German idiosyncrasies. His French blood and French culture have prevented him from having his originality impaired by scholasticism." The elder Schmitt was a musician, who took a special interest in church music and was violently opposed to Wagner. The son studied music at an early age. When he was seventeen, he resolved to devote himself to music. He took pianoforte lessons at Nancy of Henri Hess, and worked at harmony with Gustave Sandré. In October, 1889, he entered the harmony class directed by Théodore Dubois at the Paris Conservatory. He took a second *accessit* at the end of the year. Albert Lavignac replaced Dubois the next year, and Schmitt took a second prize. Counterpoint, fugue, and composition were studied under Massenet, and in 1896–97

*The article from which I quote here and later was published in the *New Music Review* (New York) of July, 1912.—P. H.

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with Gabriel Fauré, Massenet's successor. Schmitt did military service, but in 1897 took the first second *grand prix* with his cantata "Frédégonde," and in 1900 was awarded the first *grand prix de Rome* for his cantata "Sémiramis," text by Eugène and Édouard Adenis. "Sémiramis" was performed at a Colonne concert, Paris, December 9, 1900 (singers, Miss Hatto and Messrs. Laffitte and Ballard). From Rome he sent to Paris the first movement of his pianoforte quintet and some songs the first year. In the second he sent a symphonic poem suggested by the Ramayàna, "Combat des Raksasas et délivrance de Sîta." The manuscript was lost in the flood at Paris, January, 1910. The third year he sent a symphonic étude, "Le Palais hanté," based on Poe's poem. Five "Feuillets de Voyage" orchestrated, "Musiques de plein-air," and "Psaume XLVI." were sent the fourth year.

And then Schmitt travelled in Germany and Austria, and visited North Africa and Turkey. Returning to Paris, he composed much. Some of his compositions written at Rome were performed at the Conservatory in December, 1906. His Psalm was among them, and it was performed by the Société Musicale Indépendante on June 9, 1910. At Lamoureux concerts these works were played: "Le Palais hanté," January 8, 1905; "Musiques de plein-air" ("Danse désuète" and "Procession dans la Montagne"), December 16, 1906; "Musique sur l'eau" and "Tristesse au jardin," two poems for singer and orchestra, February 27, 1910 (Mme. Jeanne Lacoste, singer). The Quintet for pianoforte and strings was performed in April, 1909, at the Cercle Musical, and a few days afterwards at the Société Nationale de Musique by Maurice Dumesnil, pianist, and the Firmin Touche Quartet.

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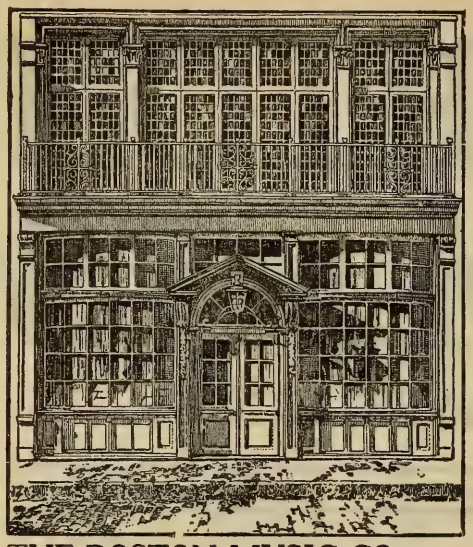

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I. Lento: Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.

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This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899, and it was also played at its concerts on December 23 of that year, February 11 and April 22, 1905, January 29, 1910, and November 25, 1911. It was played also at the benefit concert to Mr. Wilhelm Gericke, April 24, 1906.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, one bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his Life of Franck † gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That, a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the cor anglais in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the cor anglais. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust' escorted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well, just as I thought it would!'"

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert:—

I. Lento, D minor, 4-4. There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first theme of the movement ('cellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Apthorp

* Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

† Translated by Mrs. Newmarch.

remarks in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the '*Muss es sein?*' (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow passage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, molto cantabile, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a return of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

II. Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, dolce cantabile, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but pianissimo, is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

III Finale: Allegro non troppo, 2-2. After a few energetic introductory measures the chief theme appears, dolce cantabile, in 'cellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in 'cellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the Finale. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the Finale.

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Vincent d'Indy in his Life of Franck, which has been published by John Lane in an English translation by Mrs. Rosa Newmarch, says little about the structure of this symphony, although he devotes a chapter to Franck's string quartet.

Speaking of Franck's sonata for violin and piano, he calls attention to the fact that the first of its organic germs is used as the theme of the four movements of the work. "From this moment cyclical form, the basis of modern symphonic art, was created and consecrated." He then adds:—

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: after having long described Franck as an empiricist and an improvisor—which is radically wrong—his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could—and did—think as loftily as Franck, or who could have found in his fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'?

"It freqently happens in the history of art that a breath passing through the creative spirits of the day incites them, without any previous mutual understanding, to create works which are identical in form, if not in significance. It is easy to find examples of this kind of artistic telepathy between painters and writers, but the most striking instances are furnished by the musical art.

"Without going back upon the period we are now considering, the years between 1884 and 1889 are remarkable for a curious return to pure symphonic form. Apart from the younger composers, and one or two unimportant representatives of the old school, three composers who had already made their mark—Lalo, Saint-Saëns, and Franck—produced true symphonies at this time, but widely different as regards external aspect and ideas.

"Lalo's Symphony in G minor,* which is on very classical lines, is remarkable for the fascination of its themes, and still more for charm and elegance of rhythm and harmony, distinctive qualities of the imaginative composer of 'Le Roi d'Ys.'

"The C minor Symphony of Saint-Saëns,† displaying undoubted talent, seems like a challenge to the traditional laws of tonal structure; and although the composer sustains the combat with cleverness and eloquence, and in spite of the indisputable interest of the work—founded, like many others by this composer, upon a prose theme,‡ the *Dies Irae*—yet the final impression is that of doubt and sadness.

"Franck's Symphony, on the contrary, is a continual ascent towards pure gladness and life-giving light because its workmanship is solid,

* Lalo's Symphony in G minor was performed for the first time, February 13, 1887, at Paris. The introduction to the first allegro, passages in the scherzo, and the theme of the slow movement were taken by Lalo from his opera "Fiesque," composed in 1867–68.—P. H.

† Saint-Saëns wrote his symphony in C minor for the London Philharmonic Society. The symphony was first performed at a concert of the society in London, May 19, 1886, when the composer conducted. It has been performed at concerts of the Boston Symphony Orchestra in Boston, February 16, 1901, and March 29, 1902, and it was performed in Boston at a concert given by the Boston Symphony Orchestra and Saint-Saëns, November 26, 1906, when Dr. Muck conducted it.—P. H.

‡ Mrs. Newmarch's translation is here not clear. D'Indy wrote: "Sur le thème de la prose: *Dies Irae*,"—on the theme of the prose, *Dies Irae*. Prose here means a pieçe of rhythmical or rhymed accentual verse, sung or said between the epistle and gospel at certain masses. It is also called a sequence. "Victimae Paschali," "Veni, Sancte Spiritus," "Lauda Sion," "Dies Irae," are examples, but neither Le Brun nor Benedict XIV. recognized the "Stabat Mater" as a prose.—P. H.

and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.'

"This symphony was really *bound to come* as the crown of the artistic work latent during the six years to which I have been alluding."*

Overture, "Sea-calm and Prosperous Voyage," Op. 27.

Felix Mendelssohn-Bartholdy

(Born at Hamburg on February 3, 1809; died at Leipsic on November 4, 1847.)

Two little poems by Goethe, "Meeres Stille" and "Glückliche Fahrt," first published in Schiller's *Musenalmanach* for 1796, suggested music to Beethoven, Mendelssohn, and Schubert. The poems are as follows:—

MEERES STILLE.

Tiefe Stille herrscht im Wasser,
Ohne Regung ruht das Meer,
Und bekümmert sieht der Schiffer
Glatte Fläche rings umher.

Keine Luft von keiner Seite!
Todesstille fürchterlich!
In der ungeheuern Weite
Reget keine Welle sich.

A profound stillness rules in the water; the ocean rests motionless; and the anxious mariner looks on a smooth sea round about him. No breeze in any quarter! Fearful quiet of death! Over the monstrous waste no billow stirs.

GLÜCKLICHE FAHRT.

Die Nebel zerreissen,
Der Himmel ist helle,
Und Æolus löset
Das ängstliche Band.
Es säuseln die Winde,
Es rührt sich der Schiffer.
Geschwinde! Geschwinde!
Es theilt sich die Welle,
Es naht sich die Ferne;
Schon seh' ich das Land!

The fog has lifted, the sky is clear, and the Wind-god looses the hesitant band. The winds sough, the mariner looks alive. Haste! Haste! The billows divide, the far-off grows near; already I see the land!

Beethoven's "Meeresstille und glückliche Fahrt," for four-part chorus and orchestra, Op. 112, was composed in 1815, performed at Vienna on December 25, 1815, and published in 1822. Schubert's song, "Meeresstille," was composed on June 21, 1815.

* We must in justice deal with the erroneous view of certain misinformed critics who have tried to pass off Franck's Symphony as an offshoot (they do not say imitation, because the difference between the two works is so obvious) of Saint-Saëns's work in C minor. The question can be settled by bare facts. It is true that the Symphony with organ, by Saint-Saëns, was given for the first time in England in 1885 (*sic*), but it was not known or played in France until two (*sic*) years later (January 9, 1887, at the Conservatory); now at this time Franck's Symphony was completely finished.—V. d'I.

Mr. d'Indy is mistaken in the date of the performance in London; but his argument holds good.—P. H.

The translation, "Calm Sea and Happy Voyage," does not convey exactly the meaning of the original German. As Mr. Louis C. Elson says in his "History of German Song": "One of the strangest misnomers in all music has occurred with Mendelssohn's overture on the above subject. The English have translated it, 'A Calm Sea and Prosperous Voyage,' which leaves each auditor under the impression that a thoroughly joyous picture is being presented, while the words, "Becalmed at Sea and Prosperous Voyage,' would present the tremendous contrast as the poet intended it."

Mendelssohn composed the music of the overture at Berlin in the summer of 1828. His sister Fanny, in a letter to Klingemann, dated June 18 of that year, wrote: "Felix is writing a great instrumental piece, 'Meeres Stille und glückliche Fahrt' after Goethe. It will be very worthy of him. He did not wish to make an overture with introduction, and has kept the whole in two contrasting pictures." Mendelssohn first saw the ocean in 1824 at Doberan on the Baltic. He wrote to his sister: "Sometimes it lies as smooth as a mirror, without waves, breakers, or noise; sometimes it is so wild and furious that I dare not go in." When he went to London the next year, the voyage was long and stormy. He wrote home: "I passed from one swoon to another, merely out of vexation at myself and everything on board the steamer, bitterly hating England and especially my 'Calm Sea' overture." *

The first performance of the overture was a private one at Berlin, September 7, 1828, in the family dwelling-house. Mendelssohn conducted from manuscript. The overture was performed on December 1, 1832, at the Singakademie, Berlin, at a concert for the benefit of the Orchestra-Widows' Fund, and Mendelssohn again conducted from manuscript.

In 1834, from February to April, the composer rewrote the overture. He told Devrient by letter that he was about to change the whole allegro, and in May he wrote to Klingemann that the piece was then a wholly different one. The first performance of the revised version was a subscription concert at the Gewandhaus, Leipsic, October 4, 1835, when Mendelssohn conducted.

The score was published in April, 1835, and the orchestral parts in July of the same year.

The overture is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, two horns, three trumpets, one serpent (replaced as a rule by a bass tuba), kettledrums, and strings.

The introduction, Adagio, D major, 4-4, based mainly on a theme which appears later in the main body of the work, is a tone painting of a dead calm at sea. It ends with flute-calls, which have been vari-

* Thackeray described in "A Night's Pleasure" a singer whom he heard at the Cave of Harmony: "Mr. Hoff, a gentleman whom I remember to have seen exceedingly unwell on board a Gravesend steamer, began the following terrific ballad:—

"THE RED FLAG."

"Where the quivering lightning flings
His arrows from out the clouds,
And the howling tempest sings,
And whistles among the shrouds,
'Tis pleasant, 'tis pleasant to ride
Along the foaming brine—
Wilt be the Rover's bride?
Wilt follow him, lady mine?
Hurrah!
For the bonny, bonny brine!" etc.

ously interpreted by painstaking commentators. Reissmann calls the passage "the boatswain's whistle metamorphosed." "Are these calls 'whistling for the wind,' the cry of some solitary sea-bird, or merely an eloquent expression of dead silence and solitude?"

The other tone picture is the voyage in a fair breeze, Molto allegro vivace, D major, 2-2, with a short coda, Allegro maestoso, D major, 4-4, representing the coming into port, dropping anchor, and the salutes from ship and shore. A breeze springs up. Lively passage-work leads up to a climax, after which the first theme is given piano to wind instruments accompanied by strings, *piz.* The opening figure of the introduction is recognizable in the second portion of this theme. More passage-work leads to a repetition of the theme by the full orchestra fortissimo. A subsidiary theme, A major, is treated in imitation by the first violins and the basses. A series of trills leads to the entrance of the second theme, A major, in the violoncellos, later in the wood-wind, and this theme is a modification of the initial figure of the introduction. There are loud calls of horns and trumpets with drum-beats. The subsidiary and the second theme are much used in the free fantasia. The third section is abbreviated, and the second theme is dropped overboard. The coda is given over to the salutes, and the last three measures are supposed to depict the vessel coming up to the wharf.

This overture was performed by the Orchestral Union, Carl Zerrahn conductor, on March 14, 1860.

Concerto for Pianoforte, Op. 30.

Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18, 1844; died at St. Petersburg, June 21, 1908.)

This concerto, composed in 1882 and published in 1886, is dedicated to the memory of Liszt.

It is based on a theme which is announced in the fantastical introduction, and is given in turn to various instruments. After the first announcement, Adagio a piacere, C-sharp minor, the pianoforte enters with ornamental work against the motive. This idea is elaborated, Moderato assai, at length until after a long and unaccompanied octave passage for the pianoforte, molto animato, the pianoforte has the solo part, Allegretto quasi polacca. The next section, Andante mosso, is largely for the pianoforte. After a cadenza the music grows in force, then diminishes, and finally there is use of the previous thematic material in an Allegro, with a cadenza introducing a short Andantino tranquillo, which is followed by a brilliant Allegro con fuoco, D-flat major. The concerto shows the strong influence of Liszt.

This concerto was played for the first time in the United States by Mr. Constantine von Sternberg at a concert of the Philadelphia Orchestra in Philadelphia, February 4, 1905.

The concerto is scored for these instruments: two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, a set of three kettledrums, pianoforte, and the usual strings.

Overture to "Rob Roy" . . . . . Hector Berlioz

(Born at La Côte-Saint-André, December 11, 1803; died at Paris, March 8, 1869.)

This overture was first performed at a concert of the Conservatory of Music, Paris, April 14, 1833. Habeneck conducted.

The overture was not published until 1900. The copyright on Berlioz's compositions expired in that year, and Breitkopf & Härtel of Leipsic then announced a new and revised edition of his works, edited by Charles Malherbe and Felix Weingartner. The "Rob Roy" overture appeared in this edition.

The second performance was at the Crystal Palace, London, February 24, 1900. The Wagner Society of Berlin brought out the overture for the first time in Germany, April 9, 1900. The Chicago Orchestra, led by Theodore Thomas, performed it in Chicago, November 2 and 3, 1900. The overture was played at a Symphony concert of the Royal Orchestra, Dresden, November 8, 1901. The first performance in Boston was by the Boston Symphony Orchestra, January 22, 1910, Mr. Fiedler conductor.

The overture is scored for two flutes (one interchangeable with piccolo), oboe, English horn, two clarinets, two bassoons, four horns, one trumpet with pistons in D, two trumpets in "A basso," three trombones, kettledrums, harp, and the usual strings.

It begins Allegro non troppo, D major, 6-8, with the horns playing the opening theme, founded on the old Scottish song known as "Scots wha hae wi' Wallace bled." * Then follows a lively subsidiary theme, and the development of it introduces a motive that has been characterized as the "Rob Roy" motive, which is given to the lower strings and the bassoons, and is repeated with elaborations for violins and wood-wind instruments, After a transitional passage the second theme is given to the English horn over an arpeggio accompaniment for the harp. This theme after elaboration is joined by an intermediary passage to the reappearance of the first theme, which is played

* The air to which Burns's verses are sung was formerly called "Hey tuttie taitie," and it was supposed to be as old as the battle of Bannockburn. "It would be presumptuous," says John Glen (1900), "to attempt to confirm the tradition; but we may say that Ritson's assertion that the Scots in 1314 had no musical instruments capable of playing the tune is assuredly an error. David II., son of the Bruce, had pipers thirty years after the battle, and it is probable that his father also had them. Whatever the age of the melody, its earliest appearance in print is in Oswald's Caledonian Pocket Companion, *circa* 1747. It is also found in William McGibben's Third Collection of Scots' Tunes, 1755. The tune is a common bagpipe air." Burns wrote his poem on August 1, 1793. In September he wrote to George Thomson: "I have shewed the air [meaning "Hey now the Day dawis," or, as it is sometimes called, "Hey tuttie taitie"] to Urbani, who was *highly pleased with-it*, and begged me to make soft verses for it; but I had no idea of giving myself any trouble on the subject, till the accidental recollection of that glorious struggle for freedom, associated with the glowing ideas of some other struggles of the same nature, not quite so ancient, roused my rhyming mania." Thomson answered, and praised the poem: "They were all charmed with it, entreated me to find out a suitable air for it, and reprobated the idea of giving it a tune so totally devoid of interest or grandeur as 'Hey tuttie taitie.'" Thomson fixed on a tune, "Lewie Gordon," for the words, but this tune required an elongation of the last line of each verse to make the words and music agree. Thomson afterward changed his mind, and in a later edition of his collection the tune "Hey tuttie taitie" was adapted to Burns's original words; and Thomson observed that "the poet originally intended this noble strain for the air just mentioned; but on a suggestion from the editor of this work, who then thought 'Lewie Gordon' a fitter tune for the words, they were united together and published in the preceding volume. The editor, however, having since examined the air 'Hey tuttie taitie' with more particular attention, frankly owns that he has changed his opinion, and that he thinks it much better adapted for giving energy to the poetry than the air of 'Lewie Gordon.'" This air, "Lewie Gordon," is not old. It first appeared with the verses of Alexander Geddes in 1783, and it was probably borrowed from an older tune, "Tarry Woo." "Lewie Gordon" has been used for a hymn-tune.

by the nearly full orchestra. There is a change of tempo and rhythm. Larghetto espressivo assai, 3-4. There is a new motive for English horn. This motive was afterward used by Berlioz as the chief theme of his "Harold in Italy"* symphony, where it is given to the solo viola. Some have thought that this section refers to the courtship of Diana Vernon by Frank Osbaldistone. This theme is taken up by other wood-wind instruments and developed. The first theme and the subsidiary reappear. Other motives are used, as the "Rob Roy" with figuration for the violins. The coda is built chiefly on the first theme, and the pace is more and more rapid until the end.

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Mr. Adolphe Boschot says in the second volume of his Life of Berlioz —"Un Romantique sous Louis-Philippe, 1831–1842"—(Paris, 1908) that in 1831, when Berlioz wrote to friends about his work on a "Rob Roy" overture, the Théâtre des Nouveautés at Paris purposed soon to produce "an episode in two acts, 'MacGrégor' or 'Les Montagnards écossais.'" "The impatient exile could have learned of this from Bohain, manager of the Nouveautés, formerly a collaborator with Berlioz, and the man who had endeavored in the preceding May to give the Fantastic symphony in his theatre. Or he heard of it from the journals; for never, despite distance, despite the happiness or the intoxication of a week that was out of routine life, did Berlioz fail to keep himself informed minutely of all that was going on or about to happen in Paris. Besides it gave him pleasure to sketch an overture to 'Rob Roy' by reason of the subject. He could put in the overture an echo, 'a melodic reflection' of the passion then consuming him, and lend it to the Scots of Walter Scott who kill through jealousy."

Let us inquire into the reasonableness of Mr. Boschot's first supposition.

Berlioz wrote to his father from Nice in June, 1831: "I have begun a new work, after I have thoroughly revised my score of 'King Lear.' This work is again an instrumental one. I am increasing my repertory for concert, waiting until my return to France will allow me to realize a great project in operatic music."

On January 1, 1832, Berlioz wrote to Ferdinand Hiller from Rome that, since he had arrived in Italy, he had composed: "(1) overture to 'King Lear' (at Nice); (2) overture to 'Rob Roy, MacGregor' (sketched at Nice), and I was so foolish as to show it to Mendelssohn, but reluctantly, before the tenth part of it was determined." Then Berlioz adds, "I completed and orchestrated it in the mountains of Subiaco; (3) 'Mélologue en six parties,' words and music; composed by fits and starts in returning from Nice, and completed at Rome." He then speaks of an "Angelic chorus" for Christmas; another chorus; and still another one with words by Moore and an accompaniment for seven wind instruments; "composed at Rome one day that I was dying of spleen, and entitled: 'Psalmody for those who have suffered greatly and whose *soul is sick unto death.*'"

There is this allusion to the overture in the Memoirs of Berlioz: "It is necessary, as is thus seen, to give up hearing music if you live

*"Harold in Italy" was composed in 1834. It was performed for the first time at a concert given by Berlioz at the Paris Conservatory, November 23, 1834. Girard conducted.

in Rome. In the midst of this anti-harmonic atmosphere, I even came to the point when I could not compose. All that I produced at the Académie" (where Berlioz was a pensioner, having taken the *prix de Rome*) "was limited to three or four pieces: (1) An overture to 'Rob Roy,' long and diffuse, performed at Paris a year afterward, extremely disliked by the audience, and I burned the overture the day I left the concert."

Berlioz nowhere made any allusion to the play at the Nouveautés.

Adolphe Bossange became director of the Théâtre des Nouveautés on August 1, 1829. On March 20, 1831, he was succeeded by Langlois. Mr. L. Henry Lecomte says, in his "Histoire des Théâtres de Paris: Les Nouveautés, 1827–1832—1866–1873—1878–1906" (Paris, 1907), that Langlois was obliged to assume the responsibility of an enterprise from which Mr. Bossange, in spite of the assistance of Victor Bohain, littérateur, had drawn only insufficient results.

"Mac-Grégor, ou Les Montagnards écossais," by Joseph Morel, piece in two acts, interspersed with songs, was produced at the Nouveautés, May 30, 1831. The letter of Berlioz to his father in which he says that he had begun a new work (the "Rob Roy" overture) was dated in June of that year, according to Mr. Tiersot. Berlioz, if he were so well informed of what was going on in Paris, must have known that "Mac-Grégor" was produced before he had completed his overture.

In this play "Mac-Grégor," the hero, chief of a clan, commands the Scottish Highlanders bound together to defend their national independence against the English. He had saved in combat the life of Patrick, an English soldier, who in turn furnishes Mac-Grégor the means of escaping when the Highlanders are surrounded on all sides. While Mac-Grégor is escaping, the bailiff of Glasgow seizes suddenly his home, which is at once fired by the English, who believe that Mac-Grégor is inside. The bailiff escapes, and is seen, at the beginning of the second act, in a tavern. He threatens to fine the landlord in case he harbors the rebels. The Highlanders meet there, and Campbell, one of them, offers them full pardon if they will submit to King George. All agree, except Mac-Grégor; but, as he does not wish to be the ruin of his clan, he treats for his comrades, and excludes himself from the amnesty. Ths bailiff, arriving, wishes to arrest the obdurate chief, but Mac-Grégor takes a pistol and obliges the magistrate to escort him to his horse, which he mounts, and, shouting, "Liberty forever!" he escapes.

Montingy took the part of Mac-Grégor, and Morel, the author, the

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part of Campbell. The success of the piece was doubtful, and the play was not published.

Surely, the overture to "Rob Roy" was not written for this play. It is true that Berlioz was well acquainted with the Nouveautés, for, when that theatre was opened March 1, 1827, under the management of Bérard, he sang there in the chorus, and while he was attending the classes of Reicha and Lesueur, and studying the scores of tragic operas, he would sing at night the commonplaces in Blangini's "Coureur de veuves," in Dartois' "Le feu de cache-cache," or "Le tutur de la grand'maman." And it was at this time he read Moore, Scott, and Byron, who were then in France the gods of English literature. Berlioz wrote in 1827 or 1828 his overture to "Waverley," which was produced at his concert in Paris, May 26, 1828.* It was published with this motto taken from the novel:—

(While) Dreams of love and Lady's charms
Give place to honour and to arms.

(Pendant que) Les rêves d'amour et les charmes féminins
Cèdent la place à l'honneur et aux armes.

This motto was afterward stricken out.

Nor is it necessary to examine closely into the jealousy of Berlioz over Camille Moke,† a jealousy that led to the tragi-comedy of his "false suicide." Why is it not natural to suppose that, enthusiastic over Walter Scott, he planned an overture to "Rob Roy," as he had composed one to "Waverley"?

***

* The overture to "Waverley" was performed for the first time in Boston, December 13, 1851.

†Marie Félicité Denise Moke, the daughter of a Belgium teacher of languages, was born at Paris, September 4, 1811; she died at St. Josse-ten-Noode, March 30, 1875. As a virtuoso, she shone in her fifteenth year in Belgium, Austria, Germany, and Russia. She was a pupil of Herz, Moscheles, Kalkbrenner. From 1848 to 1872 she taught at the Brussels Conservatory. She married in 1831 Camille Pleyel, the piano manufacturer. The story of her relations as Miss Moke with Berlioz, to whom she was betrothed, and with Ferdinand Hiller, is a singular one, and has been told at length by Hippeau Jullien, Tiersot, Boschot, and by Berlioz himself in his Memoirs, letters, and in his bitter "Euphonia, ou la ville musicale," a "novel of the future," published in Berlioz's "Les Soirées d'Orchestre."

This story, which first appeared in the *Gazette Musicale* of 1844, should be read in connection with Berlioz's tale, "Le Suicide par Enthousiasme," which was published in the *Gazette Musicale* of 1834, and afterward in "Les Soirées d'Orchestre." It is said that Miss Moke's coquetry was not extinguished by her marriage.

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Berlioz in Paris wrote on March 13, 1833, the following letter addressed to the members of the Committee of the Society of Concerts:—

Sirs,—I have brought from Italy some orchestral compositions that have not yet been performed. Can one of them (the overture to "Rob Roy") have the honor of a place on the programme of one of your brilliant concerts? Inasmuch as the parts are not yet copied, I beg you, gentlemen, if your reply will be favorable, to let me know as soon as possible.

I have the honor, gentlemen, to be your devoted servant,

HECTOR BERLIOZ,
rue Neuve Saint Marc No. 1.*

There was a favorable reply on March 15. The programme of the Conservatory concert of April 14, 1833, was as follows:—

Symphony in B-flat major No. 4 . . . . . *Beethoven*
Introduction to "Il Crociato in Egitto," chorus . . . . . *Meyerbeer*
Solo for Violoncello . . . . . *Franchomme*
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"Gloria" from the first mass for three voices . . . . . *Cherubini*
Overture to "Rob Roy" . . . . . *Berlioz*

Elwart in his "Histoire de la Société des Concerts du Conservatoire Impérial de Musique" (Paris, 1860) added this foot-note to the programme: "It was the first time that a work by Le Sueur's [*sic*] pupil, the composer of the Fantastic Symphony, was performed at the home (*au sein*) of the Society of Concerts. The success of the young composer was very flattering to his self-esteem." On what did Elwart base this report of success? Berlioz himself says that the audience strongly disliked the overture. Fétis, remembering the savage attack made on him by Berlioz in "Lélio," performed December 9, 1832,

* Berlioz lived there in the apartment formerly rented by Harriet Smithson, the Irish play actress, who finally became his first wife.

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noted in his musical review the failure of the overture in the presence of "an audience not composed of friends." It is certain that the effect of the overture placed at the end of the programme as an overcoat and galoshes piece was mediocre.

Berlioz says in his Memoirs that he destroyed the manuscript of "Rob Roy." It was therefore thought that the work was irrevocably lost; but he had sent a manuscript copy as an *envoi de Rome* to the Académie des Beaux-Arts, with his "Quartetto e Coro dei Maggi," for four voices with orchestra. The score of this overture in the library of the Conservatory bears this title: "Intrata di Rob-Roy MacGregor (Rome, 1832)." The overture was as a matter of fact the only piece composed in Italy that he sent from Rome, for the "Quartetto" had been performed in Paris in 1828. The Académie des Beaux-Arts was indulgent to him for his violation of the rules. Berlioz possibly wished the belief that he had destroyed "Rob Roy" to prevail, because he had used some of the material of the overture in the "Harold in Italy" symphony; but many composers have taken the same liberty, from Bach, who put music written originally to secular words into his great Mass in B minor, to Gounod, whose soldiers' chorus in "Faust" was composed originally for an opera, "Yvan le Terrible"; from Rossini, who put with Olympian indifference a long passage from the "Calumny" air in "The Barber of Seville" into the last scene of "Othello," to Lalo, who used pages of his unperformed and unpublished opera "Fiesque" for other operas and even symphonic works.

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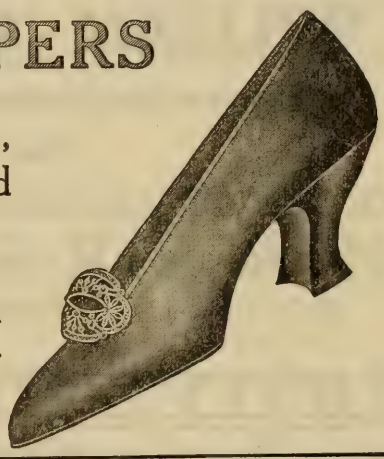

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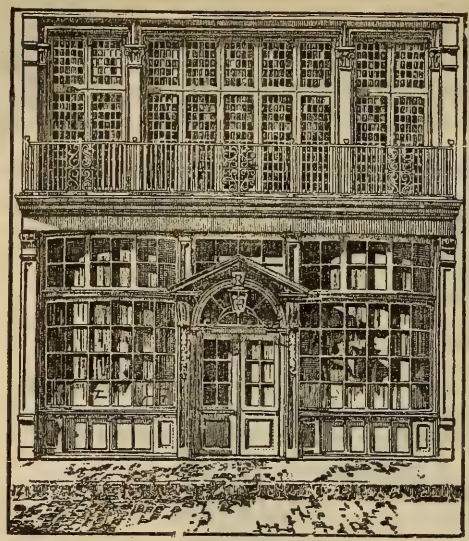

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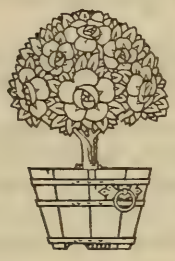

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II. Andante con moto.

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Unfinished Symphony in B minor . . . . . Franz Schubert

(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erl King Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822) in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820, and it was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna, and in 1860 he wrote from the office of the Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the Gesellschaft der Musikfreunde. He begged permission to sing in the concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets, choruses, by Anselm. He added, toward the end of the letter: "He [Anselm] has a treasure in Schubert's B minor symphony, which we put on a level with the great symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although several times he visited Graz. Perhaps he was afraid that, if the manuscript came to light, he could not gain possession of it, and the symphony, like the one in C, would be produced elsewhere than at Vienna. Perhaps he thought the price of producing one of Anselm Hüttenbrenner's works in Vienna too dear, and there is reason to believe that Joseph insisted on this condition. (See "Johann Herbeck," by L. Herbeck, Vienna, 1885, p. 165.)

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz, and on May 1 he went to Over-Andritz, where the old and tired Anselm, in a hidden, little one-story cottage, was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, his indifference dropped from him, and after breakfast he took him to his home. The work-room was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a

new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was first played at a Gesellschaft concert, Vienna, December 17, 1865, under Herbeck's direction. The programme was as follows:—

Overture in C minor (new) . . . . . *Hüttenbrenner*
Symphonie in B minor . . . . . *Schubert*
1. Allegro } (MS. First time.)
2. Andante }
3. Presto vivace, D major
Old German Songs, unaccompanied
1. Liebesklage } . . . . . *Herbeck*
2. Jägerglück } (First time.)
Symphony in A . . . . . *Mendelssohn*

What was this "Presto vivace, D major," put on the programme as the third movement of the "Unfinished" Symphony? There are only nine measures of the Scherzo, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.

Hüttenbrenner's overture was described as "respectable Kapellmeistermusik"; "no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867.

The first performance in Boston was by the Orchestral Union, led by Mr. Zerrahn, February 26, 1868.

The first performance at a concert of the Boston Symphony Orchestra in Boston was on February 11, 1882, Mr. Henschel, conductor.

The symphony remained a fragment, as "Christabel," until a Berliner named August Ludwig added two movements of his own invention. He entitled the third "Philosophen-Scherzo," in which "a ring was put through the nose of the bear Learning, *i.e.*, counterpoint, that he might dance, to the amusement of all." "The second and tender theme conjures from the fairyland of poetry (Invention) a fay which tames and frees the bear, who pines in constraint." The Finale is a "March of Fate," and it is described by the composer at length and in fearsome words. The motto is, "Brazen stalks Fate, yet is she crowned with roses and love!" "Truly," says Ludwig, "Fate has stalked with brazen steps over our ancient masters. A new age has awakened a new music-era." There is much more of this. The incredible work, the Unfinished Symphony of Schubert, finished by August Ludwig, was performed at the Philharmonie, Berlin, December 8, 1892.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

The first movement, Allegro moderato, B minor, 3-4, opens with a solemn phrase in 'cellos and double-basses in low octaves. The first and second violins enter in the ninth measure with restless passage-work in thirds and sixths, an accompaniment to a lamenting theme

of oboe and clarinet. There has been dispute concerning the classification of these motives. Let us quote Mr. W. F. Apthorp: "I have long been in doubt exactly how to classify these three phrases; indeed, I think I have classified them differently each time I have had to analyze the symphony for these programme-books. It seems to me, however, on maturer consideration, that the true classification, the one most consistent with the ordinary canons of the sonata-form, is this. The plaintive melody of the oboe and clarinet is but the continuation and further development of the initial phrase of the 'cellos and double-basses—or the response to it—and the two together constitute the first and second members of the first theme. The nervous passage-work in the violins is the counter-theme to this." The development is suddenly cut short by syncopated chords in the full orchestra. A long-held D in horns and bassoons is followed by a modulation to G major, and the most Schubertian second theme is sung first by 'cellos against syncopated harmonies in the violas and the clarinets, and then by violins in octaves. The development is soon of an imitative contrapuntal character. The free fantasia is a long and elaborate working-out of the first section of the first theme. The third part of the movement begins with the first theme in the tonic, and the second theme enters in D major. The coda is short and based on the first section of the first theme.

The second movement, Andante con moto, E major, 3-8, is in sonatina form, "the sonata form without the free fantasia." The first theme is in E major in the strings. Wind instruments interrupt occasionally. A subsidiary theme is given out forte by wood-wind and brass over a contrapuntal bass in all the strings. There is a return of the first theme in the wood-wind. The second theme is a clarinet solo in C-sharp minor over syncopated harmonies in the strings. The theme suffers modulation in the development. A subsidiary in C-sharp minor is announced fortissimo by the full orchestra, and a theme in D major follows; the first violins imitate the 'cellos and the double-basses against a syncopated accompaniment in second violins and violas. There is a free closing passage, based on figures from this conclusion theme. The second part of the movement is planned according to the same scheme with the conventionally regular changes of tonality. The coda is short and built on the conclusion theme and the first theme.

"Ma Mère l'Oye," 5 Pièces Enfantines ("Mother Goose,"* Five Children's Pieces) . . . . . Joseph Maurice Ravel

(Born at Ciboure, Basses Pyrénées, March 7, 1875; now living in Paris.)

These pieces were originally composed in 1908 for pinaoforte (four hands), and for the pleasure of the children, Mimie and Jean Godebski, to whom they were dedicated when the pieces were published in 1910. They were first performed at a concert of the Société Musicale Indépendante, Salle Gaveau, Paris, on April 20, 1910. The pianists were Christine Verger, six years old, and Germaine Duramy, ten years old.

Towards the close of 1911 Ravel made a little ballet out of these pieces, and the dances were arranged by Mme. Jeanne Hugard. The ballet

* Mother Goose in English does not tell fairy tales.—Ed.

was performed on January 28, 1912, at the Théâtre des Arts, Paris. Jacques Rouché, now the Director of the Paris Opéra, produced the ballet, and Gabriel Grovlez conducted the orchestra. There was a Prelude to five tableaux, and there was an Apotheosis. The tableaux were: 1. Danse du Rouet et Scène. 2. Pavane de la Belle au Bois Dormant. 3. Les Entretiens de la Belle et la Bête. 4. Petit Poucet. 5. Laideronnette, Impératrice des Pagodes. The Apotheosis was entitled "Le Jardin Féerique." The characters of the ballet were Florine, La Belle, La Fée, Le Prince Charmant, Le Serpentin Vert, Laideronnette, La Bête, Two Gentlemen, a Maid of Honor, Two Ladies of the Bedchamber, Pagodes, Pagodines, Tom Thumb and his six brothers, three birds, three little Negroes, and Love.

The orchestral version performed at these concerts was made from the pianoforte pieces.

The first performance in this country was at a concert of the New York Symphony Orchestra, in the new Æolian Hall, New York, Mr. Walter Damrosch conductor, November 8, 1912. The Chicago Orchestra, Mr. Stock conductor, gave performances on December 27, 28, 1912.

The suite is scored for two flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), two clarinets, two bassoons (the second interchangeable with a double-bassoon), two horns, kettledrums, bass drum, cymbals, triangle, tamtam, jeu de timbres (à clavier), bells, celesta, harp, and the usual strings.

***

I. Pavane of the Sleeping Beauty. Lent, A minor, 4-4. This movement is only twenty measures long. It is based on the opening phrase for flute, horns, and violas.

The origin of the pavane and the derivation of the word are disputed. The Spanish Academy declares that *Pavana*—the word is found in Pisada in 1532—is derived from the Spanish *pavo*, peacock, "in allusion to the movements and ostentation of that bird." Chambers (1727) quotes the "Dictionnaire Trévoux" (1721): "A grave kind of dance, borrowed from the Spaniards, wherein the performers make a kind of wheel or tail before each other, like that of a peacock; whence the name"; so Compan, Littré, and others. Some say that the dance came from Italy; that pavana is reduced from *Padovana*, "Paduan"; "but the phonetic difficulties in identifying the two words are serious; and they are probably distinct terms, which may afterwards have sometimes been confused by those who knew the history of one of them only." The theory that the peacock gave the name to the dance is accepted by the majority.

Splendeur dorée et rose et bleue
  D'un innombrable diamant,
  Le paon miraculeusement
Développera son ample queue;
En la largeur de ses déplis
  Tout un étal d'orfèvre tremble,
  Et la Pavane lui ressemble,
Mais avec des pieds plus jolis.

But Desrat in his "Dictionnaire de la Danse" (Paris, 1895) asserts that the pavane of Henry III. was French. "It is true that Spanish pavanes were introduced among us, but it was only after the reign of

that monarch, and there were already pavanes in France before 1574 when the son of Catherine de Médicis came to the throne. Furthermore Spanish pavanes have been brought to us especially by players of instruments and our pavane dances were danced to these airs. I have found the proof of this in the 'Orchésographie' of Thoinot-Arbeau, the first and the only author who has left us notes about the ancient dances: the serious manner in which he describes this dance clashes with the gay order of Spanish pavanes which remind one rather of the ancient dance, Canaries."

Pavanes were introduced in "La Jeunesse du Roi Henry"; in the ballets of the operas "Patrie" and "Egmont." Gabriel Fauré in 1887 wrote a Pavane for orchestra with chorus *ad lib.* In 1886 and 1887 there was an endeavor to re-establish the dance in aristocratic circles, and the dance has been revived of late years in London. Those who wish to learn the steps should consult Desrat's "Dictionnaire de la Danse," pp. 279–280. Desrat published in 1886 the "Théorie de la Pavane" with the old music edited by Signoret (Borneman, Paris).

II. "Hop o' my Thumb." Ravel has quoted in the score this passage from Perrault's* tale: "He believed that he would easily find his path by the means of his bread crumbs which he had scattered wherever he had passed; but he was very much surprised when he could not find a single crumb: the birds had come and eaten everything up."

Très Modéré. The first measure is 2-4 time, the second in 3-4, the third in 4-4, the fourth in 5-4. After three measures for muted violins a theme for the oboe appears at the end of the fourth. The English horn continues it. There is other matter in the middle of the movement. The first subject returns, and the ending is quiet (oboe and strings).

III. "Laideronnette, Empress of the Pagodes." The French give the name "pagode" to a little grotesque figure with a movable head, and thus extend the meaning, which was also found in English for pagoda, "an idol or image." This latter use of the word is now obsolete in the English language.† A "laideron" is any ugly young girl or young woman. There is this quotation from "Serpentin Vert" by the Countess Marie Catherine d'Aulnoy (1650?–1705), who wrote romances and also fairy tales in imitation of Perrault. "She undressed herself and went into the bath. The pagodes and pagodines began to sing and play on instruments: some had theorbos made of walnut shells; some had viols made of almond shells; for they were obliged to proportion the instruments to their figure." Laideronnette in the story, the daughter of a king and queen, was cursed in her cradle by Magotine, a wicked fairy, with the curse of the most horrible ugliness. When the princess grew up, she asked that she might dwell far away in a castle where no one could see her. In the forest near by she met a huge green serpent, who told her that he was once handsomer than she was. Laideronnette had many adventures. In a little boat, guarded by the serpent, she went out to sea, and was wrecked on the coast of a land inhabited by pagodes, a little folk whose bodies were formed from porcelain, crystal, diamonds, emeralds, etc. The ruler was an unseen monarch,—the green snake who also had been enchanted by Magotine.

* Charles Perrault (1628–1703) is now best known by his "Contes de ma Mère d'Oye" (1697).

† "Pagoethaes, Idols or vgly representations of the Deuill, adored by the Indians." Sir Thomas Herbert's "Relation of Some Yeares Travels into Africa, and the greater Asia" (London, 1634).

Finally, he was changed into human shape, and he married Laideronnette, whose beauty was restored.

Mouvement de Marche, 2-4. There are eight measures of introduction, and the piccolo gives out the first motive. A second theme is announced by the oboe, and continued by the flute. There is another subject for wood-wind, celesta, and harp. After this the material of the first part returns.

IV. "The Conversations of Beauty and the Beast." There are these quotations from Mme. Leprince de Beaumont:—

"When I think how good-hearted you are, you do not seem to me so ugly."
"Yes indeed I have a kind heart, but I am a monster."
"There are many men more monstrous than you."
"If I had wit, I would devise a fine compliment to thank you, but I am only a beast."

. . . . . .

"Beauty, will you be my wife?"
"No, Beast!"

. . . . . .

"I die content since I have the pleasure of seeing you again."
"No, my dear Beast, you shall not die; you shall live to be my husband!"

The Beast had disappeared, and she saw at her feet only a prince more beautiful than Love, who thanked her for having broken his enchantment.

Mouvement de Valse très Modéré, F major, 3-4. This movement is based chiefly on a melody for the clarinet, which begins in the second measure. There is a middle section with a subject suggesting the Beast and given to the double-bassoon. The two subjects are combined. At the end a solo violin plays the theme of the middle section.

V. "The Fairy Garden." Lent et grave, C major, 3-4. The movement is based on the opening theme for strings.

Concerto No. 5, E-flat, for Pianoforte and Orchestra, Op. 73.

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven wrote this concerto in 1809 at Vienna. The town was occupied by the French from May 12 to October 14. Other works of the year were the String Quartet in E-flat, Op. 74, the Sonata in E-flat, Op. 81 *a*, Sonata, F-sharp major, Op. 78, a march for a military band, some pianoforte pieces, and songs. And it was in 1809 that Joseph Haydn died.

The autograph bears this inscription: "Klavier Konzert 1809 von LvBthvn." The concerto was published in February, 1811, and the title reads as follows: "Grand concerto pour le Pianoforte avec accompagnement de l'orchestre composé et dédié à Son Altesse Impériale Roudolphe Archi-Duc d'Autriche, etc., par L. v. Beethoven Œuv. 73."

It is said that the first public performance of which there is any record was at Leipsic on November 28, 1811. The pianist was Friedrich Schneider.* The *Allgemeine Musik Zeitung* described the concerto as "without doubt one of the most original, imaginative, effective, but

* Johann Christian Friedrich Schneider, organist, pianist, composer, teacher (1786–1853). He was busy as organist, pianist, and conductor at Leipsic, from 1807 to 1821, when he settled at Dessau, where he died.

most difficult of all existing concertos." Schneider, it seems, played "with soul" as well as force, and the orchestra accompanied remarkably, for "it respected and admired composer, composition and pianist."

The first performance with which Beethoven was concerned was at Vienna on February 12, 1812, when Karl Czerny (1791–1857) was the pianist. The occasion was a singular sort of entertainment. Theodor Körner, who had been a looker-on in Vienna only for a short time, wrote home on February 15: "Wednesday there took place for the benefit of the Charitable Society of Noble Ladies * a concert and a representation of three pictures after Raphael, Poussin, and Troyes, as Goethe describes them in his 'Elective Affinities.' A new concerto by Beethoven for the pianoforte did not succeed." Castelli's "Thalia" gave as the reason of this failure the unwillingness of Beethoven, "full of proud self-confidence," to write for the crowd. "He can be understood and appreciated only by the connoisseurs, and one cannot reckon on their being in a majority at such an affair." Thayer moralizes on this statement. "The trills of Miss Sessi † and Mr. Siboni ‡ and Mayseder's Variations on the March from 'Aline' § were appropriate to the occasion and the audience." And he might have added with reference to this concerto the line of Burns, slightly altered:—

"Compar'd with this, Italian trills are tame."

The programme of this entertainment was as follows:—

1. OUVERTURE . . . . . *Cartellieri*‖
2. RAPHAEL'S "QUEEN OF SHEBA DOING HOMAGE TO KING SOLOMON."
3. SCENE AND ARIA FROM "ADELASIA ED ALERAMO" . . . . . *Mayr* ¶
   (Sung by THER. SESSI, her first appearance.)
4. GRAND NEW CONCERTO FOR PIANOFORTE, dedicated to ARCHDUKE RUDOLPH by *Louis van Beethoven*, played by *Carl Cserny* (*sic*).
5. POUSSIN'S "ESTHER FAINTING BEFORE KING AHASUERUS."
6. ARIA FROM "DEBORA E SISERA" . . . . . *Guglielmi***
   (Sung by MR. SIBONI.)
7. VARIATIONS FOR VIOLIN ON THE MARCH FROM "ALINE" . *Maiseder* (*sic*)
   (Played by MAYSEDER.)
8. DUET FROM "ADELASIA E ALERAMO" . . . . . *Mayr*
   (Sung by SESSI and SIBONI).
9. FRANZ DE TROYES'S "THE ARREST OF HAMAN BY COMMAND OF AHASUERUS IN THE PRESENCE OF ESTHER."

* The title of this society was "Gesellschaft adelicher Frauen zur Beförderung des Guten und Nützlichen."

† There were four distinguished sisters by the name of Sessi. Marianne (1776–1847) was, perhaps, the most famous, and she was applauded in many cities, although the Earl of Mount Edgcumbe heard her in London in 1815, and wrote: "The first woman, Sessi, was somewhat of a singer, with whom, though it was difficult to find fault, it was equally so to be pleased." The oboist Parke admitted that her voice was "clear and powerful, its compass was extensive, and her style tasteful; but she sang without expression." Marianne married a rich grocer named Natorp. Imperatrice (1784–1808) married an army officer, Baron von Natorp, brother of the grocer. Caroline sang at Naples. Anna Maria (1790–1864) began her career at Vienna about 1811, and afterward was known on the stage as Neumann-Sessi. This débutante was probably Maria Theresa Sessi. She was of another family, and began her career at Parma in 1805; and on December 26 of that year she appeared at La Scala, Milan. She went to Vienna, afterward to cities of Poland and Russia, and from 1835 to 1837 she sang again in Italy, but without conspicuous success.

‡ Giuseppe Siboni, celebrated tenor, was born at Bologna in 1782. He was for a long time at the opera house in Prague. He died at Copenhagen in 1839.

§ Joseph Mayseder, violinist and composer (1789–1863), was born at Vienna, and he died there. He seldom gave concerts, and he never went on tours; yet, as a virtuoso, he was admired by Paganini. There were several operas founded on the story of Aline, Queen of Golconda. The most famous were by Monsigny (1766), Berton (1803), Boieldieu (1808), Donizetti (1828).

‖ Casimir Anton Cartellieri (1772-1807), composer and chapel-master to Prince Lobkowitz at Liebeshausen.

¶ "Adelasia ed Aleramo," opera by G. S. Mayr (1763–1845), was produced at La Scala, Milan, December 26, 1806, when Sessi created a part.

** "Debora e Sisera," oratorio (1794), by Pietro Guglielmi (1727 (?)–1804).

The Vienna correspondent of the *Allgemeine Musik Zeitung* wrote that the extravagant length of the concerto diminished the total effect which the "noble production of the mind" would otherwise have made. As for Czerny, "he played with much accuracy and fluency, and showed that he has it in his power to conquer the greatest difficulties." But the correspondent wished that there were greater purity in his performance, a finer contour.

The tableaux pleased mightily, and each one was repeated.

One of the first performances, if not the first, in Boston, was at a concert of the Germania on March 4, 1854. The pianist was Robert Heller.*

The concerto was, no doubt, as Mr. Apthorp says, called the "Emperor" "from its grand dimensions and intrinsic splendor." The orchestral part is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement, Allegro, in E-flat, 4-4, opens with a strong chord for full orchestra, which is followed by a cadenza for the solo instrument.

The first theme is given out by the strings, and afterward taken up by the clarinets. The second theme soon follows, first in E-flat minor softly and staccato by the strings, then legato and in E-flat major by the horns. It was usual at that time for the pianist to extemporize his cadenza, but Beethoven inserted his own with the remark, "Non si fa una cadenza ma s' attacca subito il seguente" (that is to say, "Do not insert a cadenza, but attack the following immediately"); and he then went so far as to accompany with the orchestra the latter portion of his cadenza.

The second movement, Adagio un poco moto, in B major, 2-2, is in the form of "quasi-variations," developed chiefly from the theme given at the beginning by muted strings. This movement goes, with a suggestion hinted by the pianoforte of the coming first theme of the Rondo, into the Rondo, the Finale, Allegro, in E-flat, 6-8. Both the themes are announced by the pianoforte and developed elaborately. The end of the coda is distinguished by a descending long series of pianoforte chords which steadily diminish in force, while the kettledrums keep marking the rhythm of the opening theme.

Dramatic Overture, "Husitská," Op. 67 . . . . Anton Dvořák

(Born at Mülhhausen (Nelahozeves), near Kralup (Bohemia), September 8, 1844; died at Prague, May 1, 1904.)

Dvořák was invited to write an overture for the opening of the new Bohemian theatre at Prague, November 18, 1883. As far back as 1786 there was at Prague a small and wretched theatre, in which Czech was the stage language. Czech was some time afterward permitted on the

* Robert Palmer, known as Robert Heller, was born at Canterbury, England, in 1833. He studied music, and at the age of fourteen won a scholarship in the Royal Academy of Music, London. Fascinated by the performances of Robert Houdin, he dropped music to become a magician, and he came to the United States in September, 1852. Some say that he made his first appearance in New York at the Chinese Gardens as a Frenchman; others, that his first appearance was at the Museum, Albany, N.Y. He met with no success, and he then went to Washington, D.C., where he taught the piano and served as a church organist. He married one of his pupils, Miss Kieckhoffer, the daughter of a rich banker, and at once went back to magic. In New York he opened Heller's Hall, and was eminently successful. He then went to London, opened Poole's Theatre, and he came back to New York in 1875. He had given exhibitions of his skill in Australia and India. He died at Philadelphia, November 28, 1878. His name stands very high in the list of magicians. His tricks of "second sight" for a long time perplexed the most skilful of his colleagues. And he was one of the first to use electricity as a confederate. In his will he instructed his executors to destroy all his apparatus. For a long and interesting explanation of his "second sight" tricks, see "Magic," by A. A. Hopkins (Munn & Co., New York, 1897).

stage of the German theatre recognized by the government. Plays in this language were performed only on Sunday afternoon, but in 1848 such performances were held twice a week.

The Czechs had their own theatre—"Interimstheater"—in 1862. It was small and cramped. Other buildings were tried, but the corner-stone of a new national theatre was laid in 1868, and Smetana's opera, "Dalibor," was performed in celebration. While this opera-house was building, a new Bohemian theatre of wood was used for Czech plays and operas, but the National Theatre was finally dedicated June 11, 1881. Smetana's "Libussa" was performed. The composer, stone-deaf, sat in the directors' box, saw the enthusiasm, and heard not a note of his music. This theatre was burned to the ground September 28 of that year. The fire kindled national pride. Concerts were given throughout Bohemia, meetings were held even in villages, the poorest contrived to give something, and the new National Theatre was opened November 18, 1883. Again the opera was "Libussa." No mention was made in the German music journals of this "Husitská" Overture by Dvořák, although the dedication of the theatre was reported and the opera named.

Dvořák for some years was a viola player in bands that picked up money at cafés and dance halls. The band that he belonged to in 1862 was chosen to supply the incidental music at the Interimstheater; and, when the National Theatre was established, he joined the orchestra. Smetana was the conductor (1866–74).

The "Husitská" Overture was played at London, March 20, 1884, and at Berlin, November 21, 1884, in each instance under the direction of the composer. The first performance in the United States was at New York, October 25, 1884, at one of Mr. Van der Stucken's Novelty Concerts. The overture has been played in Boston at concerts of the Boston Symphony Orchestra, November 26, 1892, December 21, 1901, March 16, 1907, January 27, 1912.

It was Dvorák's purpose to celebrate in music the wars of the Hussites, and he used a phrase from a Hussite hymn as one important theme, which undergoes many changes. The theme is solemn, defiant,

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plaintive, a rallying-cry in battle. When the overture was produced in Vienna (1892), Hanslick said in the course of his review: "The Allegro is of fanatical spirit, as though passages were orchestrated with hatchets, scythes, and battle maces." Indeed, melancholy and fanaticism here go hand in hand; and the fanaticism of the Hussites found expression occasionally in rude music, as when Ziska, their general, dying of the plague, ordered his flesh to be exposed as prey to birds and wild beasts; "but that his Skin should be made a Drum, assuring them, the Enemy would fly at the very Beat of it; What he desir'd was done, which had the Effect he promis'd."

This Ziska is in the great gallery of opera. There is Kott's "Ziskuv dub" (Brünn, 1841); Mazawiek's "Ziskuv dub" (Prague, 1847); and there is "Ziska vom Kelch," by Sobolewski (Königsberg, 1851). Is the flaying of the dead hero the attraction of the last scene, or does the opera end with a drum solo? And what became of the Ziska drum?

The story of the drum was accepted by many even in the sceptical eighteenth century. Frederick the Great, who was addicted to the flute, bore off Ziska turned to noise among the spoils of war, when he returned from Bohemia to his own town. Voltaire asked him in verse concerning the exploit, and the king answered him in verse. These two poems (1743) would not pass even with Sir Andrew Aguecheek as "very gracious fooling." There is a picture of this drum in the Boston Public Library (*Magasin Pittoresque*, Paris, 1843, pp. 130, 131). The skin is that of a man, and it is taken from his back and chest.

The "Husitská" Overture was one of the orchestral pieces played at the Music Festival in Prague (November 6–11, 1901) in celebration of Dvořák's sixtieth birthday.

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by Sebor (1868); Henri Kling's music to Tognetti's drama, "Johann Huss" (about 1875); "Die Hussiten von Naumburg," play by Kotzebue, music by Salieri (1803), also by B. A. Weber, Chr. Schulz, Ign. Walter, Kranz, Ebell; Méhul wrote music for Duval's drama, "Les Hussites," an adaptation of Kotzebue's play (Paris, 1804); "Johann Huss," opera in four acts by Angelo Tessaro (Padua, 1886; revived at Treviso, 1898); Smetana's symphonic poems, "Tabor" (1878), "Blanik" (1879); Fibisch's "Blanik" (1881).

Czechs a few years ago applied to St. Petersburg for the canonization of John Huss, whom they would prefer to Saint John Nepomuc as the national saint. They say that the latter was a money-lender, who recovered his loans by spiritual terrors. Yet some excellent men have claimed that Huss was a Devil-worshipper and believed in the perfect equality of the powers of good and evil. "Those old-fashioned enough to admire . . . George Sand's 'Consuelo' will remember the prominence she gives to this theory, which is, besides, likely enough when we consider the affinities between Bohemia and the Danubian provinces, which formed in Huss's time the seat of the Manichæan propaganda.

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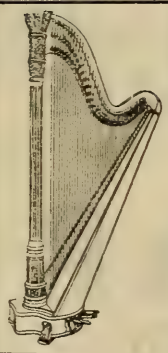

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The overture begins with a solemn theme of a Hussite hymn played in full harmony by wood-wind instruments, with horns added later. The melody is played by the English horn, doubled now by flute and now by clarinet. A livelier phrase is played by full orchestra. The hymn returns fortissimo for full orchestra. The strings and the bassoons play swiftly ascending scale passages and full-swept chords against the hymn.

The main body of the overture, allegro con brio, C minor, begins with an agitated first theme, announced by the violas, then taken up by the violins and some of the wood-wind instruments and developed energetically. A subsidiary theme, a warlike phrase, is played fortissimo by the brass. The second theme is the same melody that followed immediately the initial one in the introduction. It, too, has its subsidiary, which is strongly rhythmed. The working out is long and elaborate. The solemn theme of the introduction returns at the end as an apotheosis of the Hussite faith.

The overture is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp (*ad lib.*) and the usual strings.

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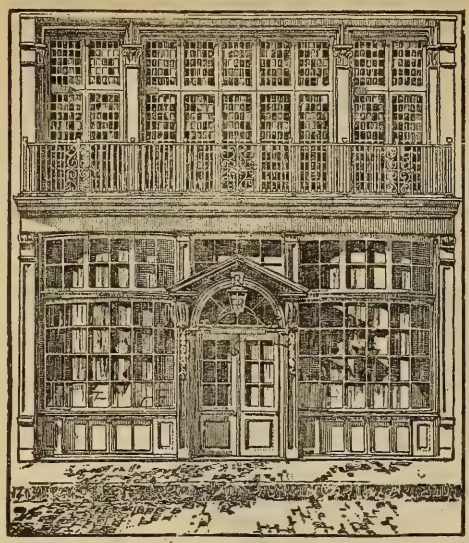

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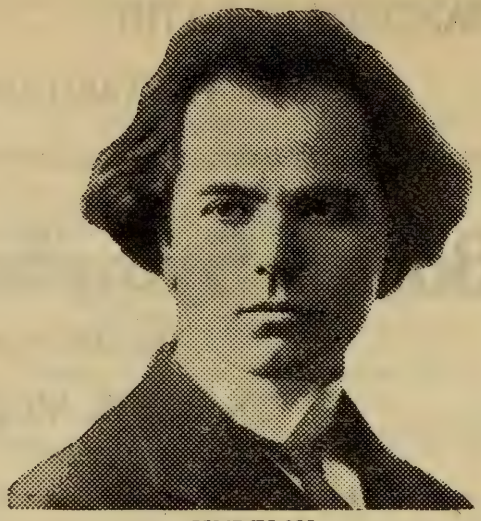

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Tschaikowsky . . . . Symphony No. 4, F minor, Op. 36

I. Andante sostenuto; moderato con anima in movimento di valse.
II. Andantino in modo di canzona.
III. Scherzo; Pizzicato ostinato: Allegro.
IV. Finale: Allegro con fuoco.

Songs with orchestra:

Hugo Wolf . . . . "Verborgenheit" ("Retirement")
Strauss . . . . . "Wiegenlied" (Cradle Song)
Strauss . . . . . "Cäcilie"

Mozart . . . . Serenade in D major, "Haffner" (K. 250)

II. Andante.
III. Minuett.
IV. Rondo: Allegro.

Songs with orchestra:

Humperdinck . . "Es schaukeln die Winde" ("The Winds Rock")
d'Albert . . . . . Mediæval Hymn to Venus

Liszt . . . . . "Hungaria," Symphonic Poem, No. 9

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Symphony in F minor, No. 4, Op. 36 . . . . Peter Tschaikowsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky composed this symphony in 1877–78 and lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassoff. The first draft was finished in May, 1877. He began the instrumentation on August 23 of that year, and finished the first movement September 24. He began work again toward the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Mr. Walter Damrosch conductor.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck. Her maiden name was Frolowsky, and she was born in the village Snamensk, government of Smolensk, February 10, 1831. She married in 1848 an engineer, and for some years she knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died, and she was left with eleven children and a fortune of "many millions of rubles." She dwelt at Moscow. Fond of music, she admired beyond measure certain works by Tschaikowsky, and she inquired curiously concerning his character as a man and about his worldly circumstances. She became acquainted with Kotek,* a pupil of Tschaikowsky in composition, and through him she gave Tschaikowsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt, and she sent him three thousand rubles; and in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation. She insisted that they should never meet. They never spoke together; but their letters to each other were frequent and intimate. Tschaikowsky poured out his soul to this woman, who is described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that is petty and conventional, but was pure in thought and action; a woman that was compassionate, but not sentimental.†

***

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

The first movement begins with a short introduction, Andante sos-

* Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolks, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.

† In December, 1890, Nadejda wrote Peter that on account of the complicated state of her business affairs she could not continue the allowance. Furthermore, she treated him with curious indifference, so that Tschaikowsky mourned the loss of the friend rather than of the pension. He never recovered from the wound. Nadejda von Meck died on January 25, 1894.

tenuto, F minor, 3-4, with the Fate theme. This phrase is answered by wood-wind and trumpets against harmonies in horns, trombones, bassoons, tuba. The main body of the movement, Moderato con anima (in movimento di valse), F minor, 9-8, begins with the exposition of the first theme with melody in first violins and 'cellos. The development is in the wood-wind against an accompaniment of strings. The whole development is long and elaborate. There is a change, Moderato assai, quasi andante. A clarinet phrase is answered by descending chromatic scale-passages in the wood-wind and rising and falling arpeggios in the violas, to a string accompaniment, but this is not the second theme: it is rather a counter-theme to the second theme, which is a sensuous song for 'cellos. This second theme is sung by flutes and oboe, and the development is concise. There is a sudden change to B major, and there is a pianissimo reappearance of the first theme modified in the wood-wind. After a struggle between the first and second themes the Fate motive is heard fortissimo from trumpets and other wind instruments. The free fantasia is elaborate and devoted to the working out of the first theme. The third part begins with the return of the counter-theme to the second theme, D minor, which is followed in turn by the second theme in F major in the horn against the counter-theme in the wood-wind. The development is practically a reproduction of the first part of the movement. The short and dramatic coda is concerned with the first theme.

II. Andantino in modo di canzona, B-flat minor, 2-4. The movement begins with a melancholy song for oboe. The strings play a march-like theme in A-flat major. These themes are developed in quasi-variation form. There is a middle part, più mosso, in which a rude melody appears as a sort of trio.

III. Scherzo, "Pizzicato ostinato"; allegro, F major, 2-4. There are three contrasted themes, one for all the strings pizzicati, one for the wood-wind, and the third for the brass and the kettledrums. The development of the second and third themes is at times simultaneous.

The Finale, Allegro con fuoco, F major, is a wild rondo. There are three chief themes: the first is exposed at the beginning by all the strings and wood-wind fortissimo against sustained chords in the brass. The second follows immediately,—a folk-tune, "In the Fields there stood a Birch-tree," for wood-wind. The third theme appears after a return of the first,—a joyous, march-like theme, sounded in harmony by full orchestra. Toward the end the Fate theme is proclaimed double fortissimo by all the wind instruments.

The Finale is described by Mrs. Newmarch as a set of variations on the folk-song, "In the Fields there stood a Birch-tree"; but the characterization is loose.

"Verborgenheit" (Retirement) . . . . . Hugo Wolf

(Born in Windischgräz in the south of Styria, March 13, 1860; died February 22, 1903, in the Lower Austrian Asylum in Vienna.)

Composed at Perchtoldsdorf, March 13, 1888. Poem by Eduard Mörike (1804–75).

Mässig und sehr innig, E-flat major, 4-4.

Lass, o Welt, o lass mich sein!
Locket nicht mit Liebesgaben,
Lasst dies Herz alleine haben
Seine Wonne, seine Pein!

Was ich traure, weiss ich nicht,
Es ist unbekanntes Wehe,
Immerdar durch Thränen sehe
Ich der Sonne liebes Licht.

Oft bin ich mir kaum bewusst,
Und die helle Freude zücket
Durch die Schwere, so mich drücket
Wonniglich in meiner Brust.

Lass, o Welt, etc.

RETIREMENT.

Tempt me not, O world, again
With the joys of love's illusion;
Let my heart in lone seclusion
Hoard its rapture and its pain!

Unknown grief fills all my days,
Sorrow from my searching hidden
Floods my eyes with tears unbidden
When the sunlight meets my gaze.

Oft when dreaming brings me rest,
Comes a cheering ray of gladness
Through the shadows of my sadness
Lights the gloom within my breast.

Tempt me not, etc.*

Mr. Newman says of this song: "Being almost the simplest in construction of all Wolf's songs, the *Verborgenheit* was one of the first to become popular both in Germany and other countries. It is of a kind, with its regular, strophic melody standing out above an 'accompaniment' in the ordinary sense of the word, that Wolf did not often affect. It is, indeed, the one song of his that reminds us most pointedly of other song writers, though, of course, the handling from 'Was ich traure' to 'Wonniglich in meiner Brust' is pure Wolf."

"WIEGENLIED," OP. 41, NO. 1 . . . . . RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg and Garmisch.)

"Wiegenlied," the first of a set of five songs, was composed in 1899. The collection was the first work published after the tone-poem "Heldenleben."

WIEGENLIED.

Träume, träume du, mein süsses Leben,
  Von dem Himmel, der die Blumen bringt.
Blüten schimmern da, die beben
  Von dem Lied, das deine Mutter singt.

Träume, träume, Knospe meiner Sorgen,
  Von dem Tage, da die Blume spross;
Von dem hellen Blütenmorgen,
  Da dein Seelchen sich der Welt erschloss

*This translation by Charles Fonteyn Manney was made for "Fifty Songs by Hugo Wolf: edited by Ernest Newman," and is here reprinted through the courtesy of Oliver Ditson Company.

Träume, träume, Blüte meiner Liebe,
Von der stillen, von der heil'gen Nacht,
Da die Blume seiner Liebe
Diese Welt zum Himmel mir gemacht.

Richard Dehmel.

LULLABY.

Dream, dear; dream, dear; for the earth is darkening,
Dream of Heaven and the flow'rs it brings.
Blossoms quiver there, while harkening
To the song thy tender mother sings.

Dream, dear; dream, dear; ever since the dawning
Of the day that brought my blossom here,
Since that brightest happy morning,
Thy dear care is all my joy and fear.

Dream, dear; dream, dear; flow'r of my devotion,
Of that happy, of that holy night,
When the bud of his devotion
Made my world as Heaven through its light.

Sanft bewegt, D major, 2-2. Composed at Maquarstein, August 22, 1899. Dedicated to Fräulein Marie Ritter. The orchestration is by Strauss.

"CÄCILIE," OP. 27, NO. 2 . . . . . RICHARD STRAUSS

On the 10th of September, 1894, Strauss dedicated to his wife on their wedding day the book of songs, Op. 27, which had been written during the preceding winter. These songs, "for a voice with pianoforte accompaniment," are (1) "Ruhe, meine Seele!" (2) "Cäcilie," (3) "Heimliche Aufforderung," and (4) "Morgen." Strauss afterwards orchestrated Songs 2 and 4.

Sehr lebhaft und drängend, E major, 4-4.

"CÄCILIE."

Wenn du es wüsstest, was Bangen heisst,
Von brennenden Küssen, von Wandern und Ruhen
Mit der Geliebten Aug' in Auge und kosend und plaudernd,
Wenn du es wüsstest, du neigtest dein Herz!

Wenn du es wüsstest, was Bangen heisst,
In einsamen Nächten, umschauert vom Sturm,
Da Niemand tröstet milden Mundes die kampfmüde Seele,
Wenn du es wüsstest, du kämest zu mir!

Wenn du es wüsstest, was Leben heisst,
Umhaucht von der Gottheit weltschaffende Athem,
Zu schweben empor, lichtgetragen, zu seligen Höh'n,
Wenn du es wüsstest, du lebtest mit mir!

H. Hart.

If you but knew, sweet, what 'tis to dream
Of fond, burning kisses, of wand'ring and resting
With the beloved one; gazing fondly, caressing and chatting,
Could I but tell you, your heart would assent.

If you but knew, sweet, the anguish of waking
Through nights long and lonely
And rocked by the storm when no one is near
To soothe and comfort the strife-weary spirit.
Could I but tell you, you'd come, sweet, to me.

If you but knew, sweet, what living is
In the creative breath of God, Lord and Maker;
To hover, upborne on dove-like pinions
To regions of light. If you but knew it,
Could I but tell you, you'd dwell, sweet, with me.

John Bernhoff.

Serenade in D major, "Haffner" (K. 250).

Wolfgang Amadeus Mozart

(Born at Salzburg on January 27, 1756; died at Vienna on December 5, 1791.)

This Serenade was composed at Salzburg in July, 1776, for the wedding of Elisabeth Haffner,* who was married to F. X. Späth on July 22. Elisabeth was the daughter of Sigmund Haffner, a wholesale merchant and burgomaster, characterized as "an excellent and patriotic man, who deserved well of Salzburg by reason of his large bequests." The Haffners were interested in the young Mozart. After Mozart made Vienna his home, he received a letter from Haffner in Salzburg, with an enclosure, a reminder of Mozart's indebtedness to a certain merchant of Strassburg, J. G. Scherz. Mozart, in a letter written December 6, 1783, begged his father to make good for him to Haffner for a month. Having reminded him of the circumstances attending the loan, he said that the most disagreeable feature of the case was that Scherz apparently had a poor opinion of him. "And then his correspondence with Haffner in Salzburg!" The letter is curious reading.

Mozart also wrote for this wedding a march in D major (K. 249). De Wyzewa and G. de Saint-Foix in their "W. A. Mozart," 1756–1777 (vol. ii. pp. 317–320), say that a little concerto in G major for violin with small orchestra, composed in July, 1776, was interpolated in the Serenade, and appears there as the Andante (No. 2), Minuet in G minor with Trio (No. 3), and Rondo: Allegro (No. 4).

In July, 1782, Mozart, writing to his father, told him how busy he was, hurried in composition, and yet he had been asked to compose another Serenade for a festive occasion in the Haffner family. The father had urged him to write this, and lessen his obligation to Haffner. Mozart sent an Allegro movement, promised two Minuets, an Andante, and a Finale in a few days, and, if possible, a March: "If not, you must take it from the 'Haffner music' (which is not at all known"). The reference was to the March in D major. He finally sent the March. This composition was the symphony in D major (K. 385), sometimes known as the "Haffner" Symphony. It consists of an Allegro, Andante, Minuetto, and Finale. It was performed at one of Mozart's concerts in Vienna, March 3, 1783, when he omitted the March and one of the Minuets in the first version.

The "Haffner" Serenade was first performed at concerts of the Boston Symphony Orchestra on November 14, 1885, when the first, second, third, and eighth movements were performed, Mr. Gericke conductor. On December 23, 1893, Mr. Paur conductor, Nos. 1, 2, 3, 4, and 8 were performed. On November 5, 1897, Nos. 1, 2, 3, 4, were performed, Mr. Paur conductor.

At the present concerts, Nos. 1, 2, 3, 4, 6, and 8 will be played.

The Serenade is scored for two flutes, two oboes, two bassoons, two

* In Jahn's "Mozart" (4 vols., 1856–59) the name is spelled "Hafner."

horns, two trumpets, and the usual strings. Among the written parts in the Royal Library of Berlin there is an incomplete part for kettle-drums. The autograph score was in the possession of August Cranz, of Hamburg, in 1860. It passed into the collection of Dr. Leopold von Sonnleithner, of Vienna (1797–1873), known by his association with Schubert and his interest in procuring the publication of the first work, "Erlkönig" (1821). The score bears this title: "Serenata per lo Sposalizio del Sgr. Spath colla Sgra Elisabetta Haffner del Sgr. Caval. Amadeo Wolfgango Mozart."

***

Serenade and aubade are terms that have been loosely used. If one speaks by the card, an aubade is a concert of voice and instruments, or voices alone and instruments alone, given under the window of some one toward daybreak, *quod sub albam.* And yet the aubade is often called serenade, even when the concert is in the morning, witness the morning "serenade" in Rossini's "Barber of Seville." During the sixteenth and the seventeenth centuries serenades were exceedingly popular in Germany, and they were composed of vocal music or instrumental; and sometimes voices and instruments were united. The vocal serenades were usually male trios, quartets, or quintets. There were serenades also of wind instruments, with music of the chase, or simple fanfares. There were "torchlight serenades." Rousseau, who defines a serenade as a concert given at night, generally with instruments, insists that the delightful effect was due largely to the darkness, and also to the silence "which banishes all distraction." Georges Kastner comments on this statement, and adds that the celebrated viola player, the mystic Urhan, would never play to his friends unless the blinds of his little room were hermetically closed. Kastner also mentions ancient collections of serenades and nocturnes that might be called scholastic, written by Praetorius, Werckmeister, and others, and he classes these works with *quodlibets.*

In the eighteenth century* nearly every prince or rich nobleman had his own orchestra, which on summer evenings played in a park; and in cities, as Vienna, there was much music in the streets, music of a complimentary or amorous nature. The music composed for these open-air and evening concerts was also performed in halls.

Short movements for one instrument or several were known in Germany as Parthien, and they were seldom published. Then there was the *cassazione*, or cassation, from the Latin *cassatio;* and this species of music should have been a piece that brought the end of the concert, an overcoat-and-galoshes piece; but the term was applied to any piece suitable for performance in the open air at night. The serenade, which in form is much like the cassation, was performed during parties, dinners, wedding feasts, in the parlors or the gardens of princes or rich merchants. Haydn and Mozart wrote much music of this nature, but they did not always distinguish between the cassation and the serenade, according to Michel Brenet, who says that the serenade always opened with a march, and that the movements were separated by *Minuettos.* The number of movements was from one to ten, and the instruments were from four to six. When the pieces were played in the open air, the parts were not doubled. A cassation of four instruments was played by only four musicians.

* Even in the sixteenth century princes and dukes plumed themselves upon their household musicians. The Duchess of Ferrara had her own orchestra, composed of women.

The Serenade, Notturno, Cassation, and Divertimento differed from the older Suite in that all the movements were not in the same key, and the older dance forms—gavotte, sarabande, passacaglia, courante, bourrée, gigue, etc.—seldom appeared in them. "It is highly probable that compositions of this description were not intended to be played continuously, or with only such short waits between the separate movements as are customary in symphonies or concertos; upon the whole they were not strictly concert music, but intended to be given at festive gatherings. It is most likely that the several movements were intended to be played separately, with long intervals for conversation, feasting or other amusements between. Only in this way can the extreme length of some Serenades be accounted for. We find no instances of concert compositions of such length in other forms in Mozart's and Haydn's day."

Johann Mattheson believed that a serenade should be played on the water: "Nowhere does it sound better in still weather; and one can there use all manner of instruments in their strength, which in a room would sound too violent and deafening, as trumpets, drums, horns, etc. . . . The chief characteristic of the serenade must be tenderness, *la tendresse*. . . . No melody is so small, no piece so great that in it a certain chief characteristic should not prevail and distinguish it from others; otherwise it is nothing. And when one employs a serenade out of its element—I mean effect—in congratulations, pageants, advancement of pupils in schools, etc., he goes against the peculiar nature of the thing. Things of government and military service are foreign to it; for the night is attached to nothing with such intimate friendship as it is to love" ("Kern melodischer Wissenschaft," Hamburg, 1737, p. 101).

The first symphonies of Sammartini (1705–75?) were written for open-air performance, and Mozart wrote his father in 1782 that one Martin had obtained permission to give twelve concerts in the Augarten at Vienna and four "grand concerts of night-music" in the finest squares of the town. Volkmann planned his three serenades for concert-hall use. Brahms applied the term "serenade" for his Op. 11 and Op. 16, which were published in 1860, but Hans Volkmann, in his biography of Robert Volkmann (Leipsic, 1903), says that the latter did not know these works of Brahms when he composed his own serenades. The serenades by Brahms are more in the symphonic manner; while the purpose of Volkmann was perhaps to write music that would satisfy the dictum of Athenæus: "Music softens moroseness of temper; for it dissipates sadness, and produces affability and a sort of gentleman-like joy." Yet Volkmann's third Serenade begins in doleful dumps.

***

II. Andante, G major, 3-4. Here begins the interpolated violin concerto. The movement opens with a little orchestral prelude, and the apparent first subject is really the continuation of the true chief theme. There is a gentle melodic response. After a ritornello the chief theme is given to the solo violinist. A second theme is also first given to the soloist, and the orchestra replies with a melodic figure repeated twice by the first violins and the flutes. The development section is very long, and an elaboration of preceding material. "For the first time in a concerto since 1773, Mozart in this incomparable Andante took the trouble to really vary the return. . . . But no analysis can give the

slightest idea of the poetic charm of this reverie or the eminent diversity of the treatment. The orchestra has always a distinct personality, scarcely less important than that of the solo violinist; an orchestra in which the wind instruments constantly affirm their presence, spreading over the symphonic woof a rich and varied color."

III. Minuetto, G minor, 3-4. They that see in this Serenade the awakening of Mozart's genius, his awakening to "the world of musical passion of passion, life and pure beauty," note his return to the employment of minor tonalities. The trio of the first minuet in the Serenade itself is in D minor, and here is the key of G minor, the one that Mozart preferred among all the minor keys and stamped with his physiognomy. Some find a suggestion of the melodic line and the modulations of the minuet in the famous G minor symphony.

IV. Rondo, G major, 2-4. This rondo is perhaps the longest written by Mozart. "It is necessary to admit that its musical or poetic interest is far from justifying its unreasonable length. Perhaps this finale of the concerto, even more than that of the Serenade itself attests the haste of improvisation." The instrumentation is of an extreme poverty for wind instruments and also the strings. "The solo passages of the concerto are singularly destitute of the exterior virtuoso apparatus observed in the solos of the grand concertos of 1775."

Wiegenlied (Cradle Song) . . . . . Engelbert Humperdinck

(Born at Siegburn (Rhineland) on September 1, 1854; now living in Berlin.)

This song, words by Elisabeth Ebeling, was published in 1906
Sehr ruhig (molto tranquillo), A-flat major, 6-8.

Es schaukeln die Winde das Nest in der Linde;
Da schliessen sich schnell die Aeugelein hell.
Da schlafen vom Flügel der Mutter gedeckt
Die Vögelchen süss bis der Morgen sie weckt.

Bei Mütterlein liegen die Lämmer und schmiegen
Ans Fell sich so dicht und regen sich nicht.
Sie atmen so leise und wurden erst wach
Beim Zwitschern der Schwalben hoch oben am Dach.

Nur einzig die Sterne am Himmel so ferne,
Ob gross oder klein, sie schlafen nicht ein.
Sie schliessen die strahlenden Augen nicht zu,
Sie legen sich nicht mit den andern zur Ruh'.

Wenn aber mit Lachen die Kinder erwachen,
Das Lämmchen sich reckt, der Vogel sich streckt,
Dann müssen die Sterne, ob gross oder klein,
Sie müssen in's himmlische Bettchen hinein.

Denn der darf nich singen am Morgen und springen,
Wer während der Nacht herum tollt und wacht.
Schlaf, nur, mein Liebling, schlaf, selig und fest,
Wie's Lämmchen im Stall, wie der Vogel im Nest!

Soft nest in the willow; no blanket, no pillow;
The gentle winds rock in slender treetop.
Six birdies beneath their mother's warm wings
All fast, fast asleep till the sun daylight brings.

On soft grassy meadow beneath the oak's shadow
Lies each snow-white lamb beside its own dam.
They're all fast asleep, and they will not awake
Till swallows 'gin chattering and day 'gins to break.

The stars are not sleeping; in heav'n, vigil keeping,
They watch thro' the night with soft silv'ry light.
They peep thro' the cloudlets that float o'er the moon,
They don't go to bed till the day has begun;

Till daylight is breaking. The children are waking,
The lambkins do bleat and birdies sing sweet.
The stars then must go to their heavenly bed,
As soon as the sun his bright radiance doth shed.

If others but knew it, how night prowlers rue it,
They'd all go to sleep when stars 'gin to peep;
Then sleep, baby darling, on mother's soft breast,
Like lambkin in fold, like the bird in its nest.

English words by John Bernhoff.

The orchestral accompaniment is by Humperdinck.

Mediæval Hymn to Venus from Rudolf Lothar's Comedy, "The Queen of Cyprus," Op. 26 . . . . . Eugen d'Albert

(Born at Glasgow, April 10, 1864; now living in Berlin.)

"Die Königin von Cypern" was produced in 1903. Lothar, dramatist and critic, was born at Budapest, February 23, 1865. He studied at the Universities of Vienna, Jena, and Heidelberg. A student of law, he devoted himself to French philology, was given the degree of Doctor of Philosophy by the University of Heidelberg, but he abandoned his academic career for play-writing and journalism, and made his home in Vienna. He now lives in Berlin. Perhaps his greatest success was "König Harlequin" (Berlin, 1900), which has been translated and performed in eleven languages.

Feierlich, D-flat major, 3-4.

Sei gesegnet,
Du schaumgeborne Göttin des Lichts
Das die Welt erhellt.
Hebet den Blick
Zum Glück Erkorne
Auf dass die Gnade in's Herze euch fällt.

Loud we praise thee,
Thou foam-created
Goddess of light that illumines the world.
Lift up your eyes, on whom Fortune waited,
Her radiant splendor ye now shall behold.
The spirit is thine,

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Die Seele ist dein,
Und dein ist der Leib;
Wir tanzen im Reihn,
Mann und Weib.
Wir schliessen den Kreis,
Das Wunder ist nah,
Der Göttin Preis,
Hallelujah!

Sei gesegnet,
Stern der Meere,
Sei gesegnet, Führerin,
Dass dein Reich im Himmel währe
Beten wir mit frommen Sinn.
Das Antlitz neige,
Du Freuden süsse,
Den Weg uns zeige
Zum Paradiese.
Du spendest die Wonnen,
Das Glück, das Weh,
Der Liebe Bronnen
Evoe!

Our body, our life;
We dance at thy shrine,
Man and wife.
We form in a ring,
The wonder is nigh;
Aloud we sing,
Hallelujah on high!

Loud we praise thee,
Star of Ocean,
Lead us, goddess whom we adore;
While we pray with true devotion,
Reign in heaven for evermore.
Thy face revealing,
Fair goddess, arise,
Now no longer concealing
The way to Paradise.
O'er sorrow and pleasure
Do thou decree
O'er love sans measure
Evoe!

English words by John Bernhoff.

This hymn, written originally for soprano or tenor voice, male chorus, and orchestra, was published in 1904. When the composition is sung as a song without male chorus, certain measures are omitted.

The accompaniment is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, and the usual strings.

"HUNGARIA," SYMPHONIC POEM NO. 9 . . . . . FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This symphonic poem was performed for the first time at Pesth, Hungary, on September 8, 1856, in the Hungarian National Theatre, in a concert organized by Liszt for the Pension Fund of that theatre. Liszt conducted from manuscript. The programme was as follows: Liszt, "Les Préludes"; Liszt, Capriccio for pianoforte on Beethoven's "Ru-

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inen von Athens," with orchestral accompaniment (Dionysius Pruckner, pianist); Arrangement for violin and pianoforte of themes from Franz Doppler's Hungarian opera "Ilka" (Edmund Singer, violinist; D. Pruckner, pianist); Paganini, Concerto for violin (E. Singer); Liszt, "Hungaria." Liszt wrote from Vienna September 16, 1856; "'Les Préludes' had to be played twice, for the applause was without end; as for 'Hungaria,' there was something better than applause: men and women wept!"

The first performance of "Hungaria" in Boston was by the Boston Philharmonic Orchestra, Bernhard Listemann conductor, at the Tremont Theatre, November 5, 1891. The programme was as follows: Weber, Overture to "Der Freischütz"; Widor, Concert Aria, "Le doux appel," first time in Boston (Miss Gertrude Franklin, soprano); Liszt, Concerto in A major for pianoforte (Conrad Ansorge, pianist); MacDowell, Two Fragments, "Die Sarazenen," "Die schöne Alda"; Liszt, "Hungary," first time in Boston; Gounod, Waltz Song from "Romeo and Juliet" (Miss Franklin); Delibes, Suite from the ballet "Sylvia."

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The score was published in February, 1857, the orchestral parts in October, 1880. The transcription for two pianofortes was published in October, 1856.

"Hungaria" is scored for piccolo, two flutes, two oboes, English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, side-drum, bass drum, cymbals, tam-tam, triangle, and the usual strings.

***

"Hungaria" begins Largo con duolo, D minor, 2-4, with a mournful motive for horns and bassoons. Violoncellos and double-basses have a characteristic theme, Quasi Andante marziale. Here the "Heroic March" of 1840 returns with a marked rhythm for the basses. After the march theme a new motive is introduced, and its first measure plays an important part in the development. After repetitions of this material comes a section Largo con duolo, with an expressive motive for English horn and clarinet. The march themes again occur, and there is a melody in close relation for the violins with a counter-theme for violoncello. This is developed, and in the course of the development an episode for violin solo in gypsy fashion is introduced, Allegro eroico, B major, 4-4. The brass thunders in sharply marked rhythm. Former themes are employed in rapid alternation, Vivo. There is a crescendo to an Allegro trionfante, but the crescendo is interrupted by a Funeral March, Andante. In the Allegro trionfante the rhythm of the Hungarian March is prominent, and in the final Presto giocoso assai, D major, 2-4, the national motive is defiant and victorious.

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3. Nocturne and Scherzo, "Midsummer-Night's Dream" . . Mendelssohn
   ORCHESTRA
4. Songs with Piano:
   (a) Lullaby . . . . . Mozart
   (b) Pastoral (Old English) . . . . . Carey
   (c) Vieille Chanson . . . . . Bizet
   (d) The Year's at the Spring . . . . Mrs. Beach
   Mme. VAN ENDERT

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5. Elisabeth's Aria, "Tannhaüser" . . . . . Wagner
   Mme. VAN ENDERT
6. (a) Menuet } . . . . . Berlioz
   (b) Danse des Sylphes }
   ORCHESTRA
7. Songs with Piano:
   (a) In stiller Nacht }
   (b) Vergebliche Ständchen } . . . . . Brahms
   (c) Wiegenlied }
   (d) Ich liebe dich . . . . . Grieg
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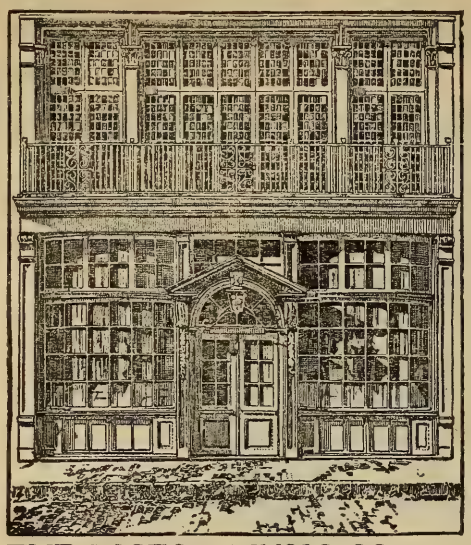

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Programme of the

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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

THURSDAY EVENING, MARCH 26

AT 8.00

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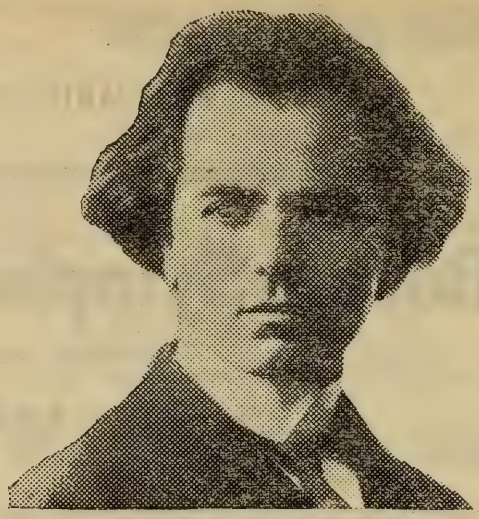

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Boston Symphony Orchestra

Thirty-third Season, 1913–1914

Dr. KARL MUCK, Conductor

SEVENTH CONCERT

THURSDAY EVENING, MARCH 26

AT 8.00

PROGRAMME

Chadwick . . . . . Symphony No. 3, F major

I. Allegro sostenuto.
II. Larghetto.
III. Vivace non troppo: L'istesso tempo.
IV. Finale: Allegro molto energico.

Wagner . . . . . "A Siegfried Idyl"

Tschaikowsky . . . . Concerto in D major, for Violin, Op. 35

I. Allegro moderato.
II. Canzonetta: Andante.
III. Finale: Allegro vivacissimo.

Wagner . . . . . Overture, "Tannhäuser"

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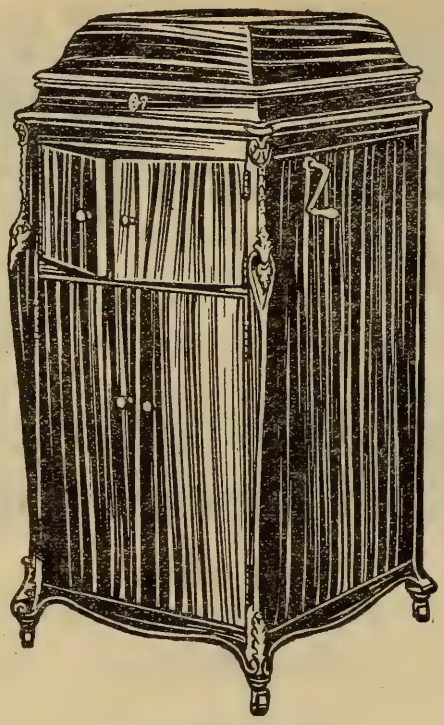

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Symphony No. 3, in F major . . . George Whitfield Chadwick

(Born at Lowell on November 13, 1854; living in Boston.)

Newspapers of April 15, 1894, announced the fact that a prize of $300 offered by the National Conservatory of Music in New York for the best symphony by an American had been awarded to Mr. Chadwick. Dvořák was then at the head of this institution.

The symphony was performed for the first times on October 19–20, 1894, at Boston, by the Boston Symphony Orchestra. Mr. Chadwick conducted his work. The programme—Mr. Paur was then the conductor of the orchestra—also included Berlioz's "Roman Carnival," overture and ballet music from Rubinstein's opera, "The Demon." Miss Emma Juch sang a recitative and air, "Mine did I once a lover call," from Dvořák's "Spectre Bride," and, with pianoforte accompaniment, Wagner's "Träume" and cradle song, "Dors entre mes bras." Mr. Krehbiel, of the New York *Tribune*, came to Boston to hear the symphony, and his article, containing amusing reflections on musical conditions in Boston and an epigrammatic characterization of Mr. Paur, provoked rejoinders, among them an entertaining editorial article in the Boston *Transcript*.

Mr. Chadwick dedicated his symphony to Theodore Thomas. The score was published by Arthur P. Schmidt, of Boston, in 1896. The symphony is scored for these instruments: two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, and the usual strings.

The following description of the musical contents is based on the analysis written by William Foster Apthorp for the Programme Book of October 19–20, 1894.

I. Allegro sostenuto, F major, 3-4. The movement begins with four introductory measures for wind instruments and drums. The four horns sound fortissimo the notes F, E, D. "As the horns stand in the key of F, these notes stand in their parts as C, B-natural, A,—according to the German nomenclature, C. H. A: the first three letters of Mr. Chadwick's name. This short phrase occurs again in the course of the movement, although it is treated more as an episodic 'motto' than as a theme; it does not play the part in the symphony that the famous F, A-flat, F does in the first movement of Brahms's F-major symphony, but is used more sparingly, somewhat as the 'Te ma reale' is in some of the movements of Sebastian Bach's 'Musikalisches Oper.'" The strings attack the vigorous first motive which is developed until the wind instruments have a staccato phrase, the first subsidiary. The first theme returns and is developed. There are harmonies for horns and clarinets, then an episodic song for violoncellos against a figure for the oboe. This figure is used thematically later on. The second theme enters in A minor for the horns over a pizzicato accompaniment for strings. This theme is carried out at considerable length. In the free fantasia section the episodic phrase and counter figure, as well as the two chief motives, are treated extensively. In the recapitulation section the first theme returns (flute) in B-flat major, in augmentation, and with rhythmic changes. The second theme (flutes and bassoons) returns in D minor. There is a short coda.

II. Larghetto, B-flat major, 3-8. The movement begins with the chief theme given out in full harmony by the strings. The second

theme is of a sturdy nature, and is treated more contrapuntally until there is a passionate cantilena. The movement ends *pp* with a short coda on a figure taken from the second theme.

III. Vivace non troppo, D minor, 6-8. The movement begins with a saltarello* melody (violins). An obbligato phrase for horn has thematic significance later. A second theme is composed of alternate phrases for strings and figures for the wood-wind. The trio, D major, 2-2, is built on a gay theme, first for horns, and then taken up by the rest of the orchestra. In the short coda the theme of the trio returns (muted horns).

IV. Finale: Allegro molto Energico, F major, 6-4. After two measures for full orchestra, the horns give out the chief motive against full chords for the strings. The second motive, C major, 4-4, is for violins and violas in unison. There is elaborate development. The two themes are at last worked together. There is an imposing coda.

"A Siegfried Idyl" . . . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

Cosima Liszt, daughter of Franz Liszt and the Comtesse d'Agoult, was born at Bellagio, Italy, on Christmas Day, 1837. She was married to Hans von Bülow at Berlin, August 18, 1857. They were divorced in the fall of 1869.

Richard Wagner married Minna Planer, November 24, 1836, at Königsberg. They separated in August, 1861, and she died at Dresden, January 25, 1866.

Wagner and Cosima Liszt, divorced wife of von Bülow, were married at Lucerne, August 25, 1870. Siegfried Wagner, their son, was born at Triebschen, near Lucerne, June 6, 1869.

Wagner wrote, November 11, 1870, to Ferdinand Präger: "My house, too, is full of children, the children of my wife, but besides there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel, that this at last has fallen to my share. I am fifty-seven years old." On the 25th of the month he wrote to Präger: "My son is Helferich Siegfried Richard. My son! Oh, what that says to me!"

But these were not the first references to the son. In a letter written to Mrs. Wille, June 25, 1870, Wagner wrote: "Certainly we shall come, for you are to be the first to whom we shall present ourselves as man and wife. She has defied all disapprobation and taken upon herself every condemnation. She has borne to me a wonderfully beautiful and vigorous boy, whom I could boldly call 'Siegfried': he is now growing, together with my work, and gives me a new, long life, which at last has attained a meaning. Thus we get along without the world, from which we have retired entirely. . . . But now listen; you will, I

* Saltarello, a dance in 6-8 or 6-4 time, of the fifteenth and sixteenth centuries at Rome and in the neighborhood of that city. It is a duet dance "of a skipping nature, as its name implies." The man played a guitar and his partner struck a tambourine during the dance, although some say she held her apron and performed graceful evolutions. The number of the couples was not limited. Each couple moved in a semicircle, and the dance became faster and faster. It was especially popular with gardeners and vine-dressers, though it was occasionally introduced at courts. The name was also given to a shorter dance known to the contemporaneous Germans as "*Nachtanz*." The music began usually with a triplet at the beginning of each phrase. A harpsichord jack was called a saltarello, because it jumped when the note was struck. Counterpoint in saltarello is when six-eighth notes or the accompaniment are opposed to each half-note of the *cantus firmus*. The saltarello form has been frequently used by composers, as by Mendelssohn in his "Italian" symphony, by Alkan and Raff in piano pieces, by Gounod ("Saltarelle" for orchestra, 1877).—P. H.

trust, approve of the sentiment which leads us to postpone our visit until I can introduce to you the mother of my son as my wedded wife." (Finck's Wagner, vol. ii. p. 246.)

The "Siegfried Idyl" was a birthday gift to the composer's wife. It was composed in November, 1870, at Triebschen, near Lucerne. According to Hans Richter's story, he received the manuscript score on December 4, 1870. Wagner gave a remarkably fine copy to his wife. Richter wrote out immediately the parts, and then went to Zürich, where, with the help of Oskar Kahl, concert-master of the City Orchestra, he engaged musicians. The first rehearsal was on December 21, 1870, in the foyer of the old theatre in Zürich. The Wesendoncks were present. "The musicians were excellent," says Richter, "and the music sounded magnificently." The musicians arrived at Lucerne December 24. Wagner conducted the rehearsal that afternoon in the hall of the Hôtel du Lac. Christmas in 1870 fell on a Sunday, and early in the morning the musicians arrived at Wagner's villa in Triebschen. In order that the performance might be a complete surprise to Cosima, the desks were put quietly in position on the stairs, and the tuning was in the large kitchen. The little orchestra took its place on the stairs, Wagner, who conducted, at the top, then the violins, violas, wood-wind instruments, horns, and at the bottom the violoncello and double-bass. The conductor could not see the 'cello and bass, but the performance was faultless. The orchestra was thus composed: two first violins, two second violins, two violas (one played by Hans Richter, who also played the trumpet), one violoncello, one double-bass, one flute, one oboe, two clarinets, one bassoon, two horns. Richter says he borrowed a trumpet for the few measures given it from a bandsman. In order not to excite the suspicion of Cosima, he went daily to practise the trumpet in the barracks, which were then empty. "These daily excursions and several trips to Zürich awakened the attention of Mme. Wagner, who thought I was not so industrious as formerly. The highly successful performance of the Idyl put an end to this misunderstanding."

The performance began punctually at 7.30 A.M. The children called the Idyl "the stairs music." The Idyl was repeated several times in the course of the day, and in the afternoon the musicians played Beethoven's Sextet without the Variations.

The Idyl was performed at Mannheim, December 20, 1871, in private under the direction of Wagner. It was performed March 10, 1877, in the Ducal Palace at Meiningen by the Ducal Court Orchestra, and Wagner conducted. The score and parts were published in February, 1878.

Siegfried was born while the composition of the music-drama, "Siegfried," was in progress. The themes in the Idyl were taken from the music-drama, all save one,—a folk-song, "Schlaf', mein Kind, schlaf' ein"; but the development of the themes was new.

Wagner wrote a dedication to his wife:—

Es war Dein opfermutig hehrer Wille
Der meinem Werk die Werdestätte fand,
Von Dir geweiht zu weltentrückter Stille,
Wo nun es wuchs und kräftig uns entstand,
Die Heldenwelt uns zaubernd zum Idylle,
Uraltes Fern zu trautem Heimatland.
Erscholl ein Ruf da froh in meine Weisen:
"Ein Sohn ist da!" Der musste Siegfried heissen.

Für ihn und Dich durft' ich in Tönen danken,—
Wie gäb' es Liebesthaten hold'ren Lohn?
Sie hegten wir in uns'res Heimes Schranken,
Die stille Freude, die hier ward zum Ton
Die sich uns treu erwiesen ohne Wanken,
So Siegfried hold, wie freundlich uns'rem Sohn,
Mit Deiner Huld sei ihnen jetzt erschlossen,
Was sonst als tönend Glück wir still genossen.

Mr. Louis C. Elson has Englished this poem freely in verse:—

Thy sacrifices have shed blessings o'er me,
And to my work have given noble aim,
And in the hour of conflict they upbore me,
Until my labor reached a sturdy frame,
Oft in the land of legends we were dreaming,
Those legends which contain the Teuton's fame,
Until a son upon our lives was beaming,
Siegfried must be *our* youthful hero's name.

For him and thee in tones I now am praising;
What thanks for deeds of love could better be?
Within our souls the grateful song upraising
Which in this music I have now set free?
And in the cadence I have held, united,
Siegfried, our dearly cherished son, and thee;
And all the harmonies I now am bringing
But speak the thought which in my heart is ringing.

The composition, which first bore the title "Triebschener Idyll," is scored for flute, oboe, two clarinets, trumpet, two horns, bassoon, and strings.

It begins quietly E major, 4-4 (strings without double-basses), with a short introduction made out of portions of the so-called "Friedensmelodie," which is soon announced by the strings, the theme from the love scene in the third act of "Siegfried," at Brünnhilde's words, "Ewig war ich, ewig in süss sehnender Wonne—doch ewig zu deinem Heil!" (I have been forever, I am forever, ever in sweet yearning ecstasy—but ever to thy salvation!) The development is wholly independent of that in the music-drama. The wood-wind instruments gradually enter. The flute introduces as an opposing theme a phrase of the slumber motive in the last scene of "Die Walküre." This phrase is continued by oboe and clarinet. There is a crescendo. The theme appears in the basses, and reaches a più forte.

A short theme of two descending notes—generally a minor seventh or major sixth, taken from Brünnhilde's cry, "O Siegfried! Siegfried! sieh' meine Angst!" (O Siegfried! Siegfried! see my terror!) from the same love scene in "Siegfried"—appears now in the basses, now in the violins, while wind instruments give out chords in triplets. This short theme is much used throughout the Idyl.

The cradle song, "Schlafe, Kindchen, schlafe" (Sleep, my little one, sleep), is sung "very simply" by the oboe.

All these themes are worked up in various shapes until trills on the first violins lead to the "World-treasure" motive in Brünnhilde's speech to Siegfried,—"O Siegfried, Herrlicher! Hort der Welt!" (O Siegfried, thou glorious one! Treasure of the world!),—which is sung first by the wind, A-flat major, 3-4 time, afterward worked out by strings, and then combined with preceding themes.

There is a climax, and on an organ-point on G as dominant the first

horn gives out Siegfried's "motive," where he announces his intention of going out into the world, never to return (act i.), but the form is that assumed in the love scene. Flute and clarinet embroider this horn theme with hints at the bird song in the "Waldweben." There is a mass of trills, and the strings play the accompanying figure to Siegfried's "Ein herrlich Gewässer wogt vor mir" (A splendid sea surges before me), 'cellos and violas, then violins. The music swells to forte, and, after there is a modulation back to E major and a combination of the first two themes, the climax of the Idyl is reached, and the trumpet sounds the forest-bird motive. The chief themes are further developed, alone or in combination. The pace slackens more and more, and the first two themes bring the end in pianissimo.

The first performance after publication was at a Bilse concert in Berlin toward the end of February, 1878. According to Dr. Reimann the music-drama "Siegfried" was then so little known that a Berlin critic said the Idyl was taken from the second act. So Mr. Henry Knight, a passionate Wagnerite, wrote verses in 1889, in which he showed a similar confusion in mental operation.

The first performance in Boston was at a concert of the Harvard Musical Association, December 19, 1878.

A programme of the Idyl written by Albert Heintz was published in the *Musikalisches Wochenblatt* of June 18, 1880.

Concerto in D major, for Violin, Op. 35. Peter Tschaikowsky

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky spent the winter and early spring of 1877–78 in cities of Italy and Switzerland. March, 1878, was passed at Clarens. On the 27th of that month he wrote Mrs. von Meck that the weather had been unfavorable for walking, and that therefore he had spent much time in hearing and playing music at home. "To-day I played the whole time with Kotek.* I have not heard or played any good music for so long that I thus busy myself with extraordinary gusto. Do you know the French composer Lalo's 'Spanish Symphony'? This piece has been produced by the now very modern violinist Sarasate." He praised Lalo's work for its "freshness, piquant rhythms, beautifully harmonized melodies," and added: "Like Léo Delibes and Bizet he shuns studiously all routine commonplaces, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for *musical beauty* than for mere respect for the old traditions." Two days after Tschaikowsky wrote to Mrs. von Meck that he was at that

* Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolsk, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.

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moment working on a pianoforte sonata, a violin concerto, and some smaller pieces. He wrote on April 12 that the sonata and the concerto interested him exceedingly. "For the first time in my life I have begun to work on a new piece without having finished the preceding one. Until now I have always followed the rule not to begin a new piece before the old one was completed; but now I could not withstand the temptation to sketch the concerto, and I was so delighted with the work that I put the sonata aside; yet now and then I go back to it." He wrote to the publisher Jurgenson on April 20: "The violin concerto is hurrying towards its end. I fell by accident on the idea of composing one, but I started the work and was seduced by it, and now the sketches are almost completed." He had other works to send to him, so many that he would be obliged to reserve a whole railway car, and he already foresaw Jurgenson, exclaiming, "Go to the devil!" They would not meet before fall, and then they would go together at once into a tavern for a friendly drinking set-to. "Strange to say, I cannot think of myself in any other way at Moscow than sitting in the *Kneipe* and emptying one bottle after another." The next day he wrote Mrs. von Meck that the concerto was completed. "I shall now play it through several times with Kotek, who is still here, and then score it." He was delayed in this task of instrumentation by brooding over gloomy political news, for Tschaikowsky was a true patriot, not a chauvinist. He wrote on April 27 that his "political fever" had run its course: "The first movement of the concerto is now all ready, *i.e.*, copied in a clear hand and played through. I am content with it. I am not satisfied with the Andante, and I shall either better it radically or write a new one. The finale, unless I am mistaken, is as successful as the first movement." On April 29 he wrote Mrs. von Meck: "You will receive my concerto before it is published. I shall have a copy of it made, and I'll send it to you probably some time next month. I wrote to-day another Andante which corresponds better with the other movements, which are very complicated. The original Andante will be an independent violin piece, and I shall add two other pieces to it, which I have yet to write. These three pieces will make one opus.* I consider the concerto now as completed, and to-morrow I shall rush at the scoring of it, so that I can leave here without having this work any longer before me."

Tschaikowsky was home at Brailow in May, and he wrote to Mrs. von Meck on June 22: "Your frank judgment on my violin concerto pleased me very much. It would have been very disagreeable to me, if you, from any fear of wounding the petty pride of a composer, had kept back your opinion. However, I must defend a little the first movement of the concerto. Of course, it houses, as does every piece that serves virtuoso purposes, much that appeals chiefly to the mind; nevertheless, the themes are not painfully evolved: the plan of this movement sprang suddenly in my head, and quickly ran into its mould. I shall not give up the hope that in time the piece will give you greater pleasure."

The concerto, dedicated at first to Leopold Auer, but afterward to Adolf Brodsky,—and thereby hangs a tale,—was performed for the first time at a Philharmonic concert, Vienna, December 4, 1881. Brodsky was the solo violinist.

* This Andante and two other pieces, composed in May, 1878, at Brailow, were published in 1878 as "Souvenir d'un lieu cher," Op. 42.

The first movement was played in Boston by Mr. Bernhard Listemann with pianoforte accompaniment on February 11, 1888, but the first performance in the United States of the whole work was by Miss Maud Powell (now Mrs. Turner) at New York, January 19, 1889. The first performance of the concerto in Boston was by Mr. Brodsky at a concert of the Symphony Orchestra of New York, Mr. Walter Damrosch conductor, in the Tremont Theatre, January 13, 1893.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

The first movement, Allegro moderato, D major, 4-4, opens with brief preluding in strings and wood-wind, but without any thematic connection with what is to follow. There are then hints in the strings at the first theme. They are developed in a crescendo, which leads to the introduction of the solo violin. After a few preliminary measures the solo instrument gives out the first theme, develops it, and passes on to passage-work. It also gives out the second theme (A major), develops it, and again passes on to subsidiary passage-work. The free fantasia opens with the first theme, *ff*, as an orchestral tutti in A major. Instead of elaborate working-out there is ornamental passage-work for the solo violin. An unaccompanied cadenza brings in the return of the first theme in D major at the beginning of the third part of the movement; this third part is in regular relation to the first part. There is a long coda.

The second movement (Canzonetta: Andante, G minor, 3-4) begins with a dozen introductory measures in wood-wind and horns after the nature of a free instrumental ritornello. The song itself is sung by the solo violin. At the close of the first theme, flute and clarinet take up the initial phrase in imitation. The violin sings the second theme in E-flat major, and, after some flowing passage-work, brings back the first theme with clarinet arpeggios. There is more passage-work for the solo violin. The strange harmonies of the ritornello are heard again, but are interrupted by the solo violin. There is a short coda, which is connected with the Finale.

The Finale (Allegro vivacissimo, D major, 2-4) is a rondo based on two themes of Russian character. The first is introduced in A major by the solo violin and afterward tossed about in F-sharp minor by oboe and clarinet. There are sudden shiftings of tonality and uncommon harmonic progressions. There is a final delirious climax. Tschaikowsky wrote to Mrs. von Meck from Clarens about the time he began work on this concerto: "I will say, as regards the specifically Russian elements in my compositions, that I often and intentionally begin a work in which one or two folk-tunes will be developed. Often this happens of itself, without intention, as in the Finale of our symphony." "Our" symphony is the fourth. "My melodies and harmonies of folk-song character come from the fact that I grew up in the country, and in my earliest childhood was impressed by the indescribable beauty of the characteristic features of Russian folk-music; also from this, that I love passionately the Russian character in all its expression; in short, I am a *Russian* in the fullest meaning of the word."

This finale is Russian in many ways, as in the characteristic trick of repeating a phrase with almost endless repetitions.

The concerto was dedicated first to Leopold Auer.* Tschaikowsky, in the Diary of his tour in 1888, wrote: "I do not know whether my dedication was flattering to Mr. Auer, but in spite of his genuine friendship he never tried to conquer the difficulties of this concerto. He pronounced it impossible to play, and this verdict, coming from such an authority as the Petersburg virtuoso, had the effect of casting this unfortunate child of my imagination for many years to come into the limbo of hopelessly forgotten things." The composer about seven years before this wrote to Jurgenson from Rome (January 16, 1882) that Auer had been "intriguing against him." Peter's brother Modest explains this by saying: "It had been reported to Peter that Auer had dissuaded Émile Sauret from playing the concerto in St. Petersburg"; but Modest also adds that Auer changed his opinion many years after, and became one of the most brilliant interpreters of the concerto. The first that dared to play it was Adolf Brodsky.† An interesting letter from him to Tschaikowsky after the first performance in Vienna (1881) is published in Modest's Life of his brother (vol. ii. p. 177): "I had the wish to play the concerto in public ever since I first looked it through. That was two years ago. I often took it up and often put it down, because my laziness was stronger than my wish to reach the goal. You have, indeed, crammed too many difficulties into it. I played it last year in Paris to Laroche, but so badly that he could gain no true idea of the work; nevertheless, he was pleased with it. That journey to Paris which turned out unluckily for me—I had to bear many rude things from Colonne and Pasdeloup—fired my energy (misfortune always does this to me, but when I am fortunate then am I weak) so that, back in Russia, I took up the concerto with burning zeal. It is wonderfully beautiful! One can play it again and again and never be bored; and this is a most important circumstance for the conquering of its difficulties. When I felt myself sure of it, I determined to try my luck in Vienna. Now I come to the point where I must say to you that you should not thank me: I should thank you; for it was only the wish to know the new concerto that induced Hans Richter and later the Philharmonic Orchestra to hear me play and grant my participation in one of these concerts. The concerto was not liked at the rehearsal of the new pieces, although I came out successfully on its shoulders. It would have been most unthankful on my part, had I not strained every nerve to pull my benefactor through behind me. Finally we were admitted to the Philharmonic concert. I had to be satisfied with one rehearsal, and much time was lost there in the correction of the parts, that swarmed with errors. The players determined to accompany everything *pianissimo*, not to go to smash; naturally, the work,

* Leopold Auer, a celebrated violinist, was born at Vesprém, Hungary, on June 7, 1845. He studied under Ridley Kohne at the Budapest Conservatory, at the Vienna Conservatory under Dont, and finally at Hanover with Joachim. In 1863 he was appointed concert-master at Düsseldorf; in 1866 he accepted a like position at Hamburg; and since 1868 he has been solo violinist to the Tsar of all the Russias, and teacher of the violin at the St. Petersburg Conservatory. He conducted the concerts of the Russian Music Society from 1887 to 1892; he was ennobled in 1895; and in 1903 he was named imperial State Councillor.

† Adolf Brodsky, a distinguished violinist and quartet player, was born at Taganrog, Russia, on March 21, 1851. He played as a child at Odessa in 1860, and a rich citizen of that town was so interested in him that he sent him to Vienna, where he studied with Hellmesberger at the Conservatory (1862–63). He became a member of his teacher's quartet, and was soloist of the court opera orchestra (1868–70). A long concert tour ended at Moscow in 1873, and there he studied with Laub, and in 1875 he became a teacher at the Conservatory. In 1879 he went to Kieff to conduct symphony concerts, and in 1881 he wandered as a virtuoso, playing with great success in leading cities, until he settled in Leipsic, 1882–83, as teacher of the violin at the Conservatory. In 1891 he was called to New York, where he lived until 1894. In 1894 he lived in Berlin, The next year he was invited to be the director of the College of Music, Manchester (England). He played in Boston at a Symphony concert, November 28, 1891 (Brahms's Concerto). He also played here with the Symphony Orchestra of New York and in quartet.

which demands many nuances, even in the accompaniment, suffered thereby. Richter wished to make some cuts, but I did not allow it."*

The concerto came immediately after a divertimento by Mozart. According to the account of the Viennese critics and of Brodsky there was a furious mixture of applause and hissing after the performance. The applause prevailed, and Brodsky was thrice recalled, which showed that the hissing was directed against the work, not the interpreter. Out of ten critics only two, and they were the least important, reviewed the concerto favorably. The review by Eduard Hanslick, who was born hating programme music and the Russian school, was extravagant in its bitterness, and caused Tschaikowsky long-continued distress, although Brodsky, Carl Halir, and other violinists soon made his concerto popular. Tschaikowsky wrote from Rome, December 27, 1881, to Jurgenson: "My dear, I saw lately in a café a number of the *Neue Freie Presse* in which Hanslick speaks so curiously about my violin concerto that I beg you to read it. Besides other reproaches he censures Brodsky for having chosen it. If you know Brodsky's address, please write to him that I am moved deeply by the courage shown by him in playing so difficult and ungrateful a piece before a most prejudiced audience. If Kotek, my best friend, were so cowardly and pusillanimous as to change his intention of acquainting the St. Petersburg public with this concerto, although it was his pressing duty to play it, for he is responsible in the matter of ease of execution of the piece; if Auer, to whom the work is dedicated, intrigued against me, so am I doubly thankful to dear Brodsky, in that for my sake he must stand the curses of the Viennese journals."

The review of Hanslick is preserved in the volume of his collected feuilletons entitled "Concerte, Componisten, und Virtuosen der letzen fünfzehn Jahre, 1870–1885," pp. 295, 296 (Berlin, 1886). The criticism in its fierce extravagance now seems amusing. Here are extracts: "For a while the concerto has proportion, is musical, and is not without genius, but soon savagery gains the upper hand and lords it to the end of the first movement. The violin is no longer played: it is yanked about, it is torn asunder, it is beaten black and blue. I do not know whether it is possible for any one to conquer these hair-raising difficulties, but I do know that Mr. Brodsky martyrized his hearers as well as himself. The Adagio, with its tender national melody, almost conciliates, almost wins us. But it breaks off abruptly to make way

* For an entertaining account of Brodsky and his life in Leipsic, given by Tschaikowsky himself in his above-mentioned Diary, see Rosa Newmarch's "Tschaikowsky," pp. 180–196 (London, 1890).

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for a finale that puts us in the midst of the brutal and wretched jollity of a Russian kermess. We see wild and vulgar faces, we hear curses, we smell bad brandy. Friedrich Vischer once asserted in reference to lascivious paintings that there are pictures which 'stink in the eye.' Tschaikowsky's violin concerto brings to us for the first time the horrid idea that there may be music that stinks in the ear." Modest Tschaikowsky tells us that this article disquieted Peter till he died; that he knew it by heart, as he did an adverse criticism written by César Cui in 1866.

Overture to the Opera "Tannhäuser" . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickneser: "The lady singers have but little to do in the opera, and did that little respectably."

* * *

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance

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of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even

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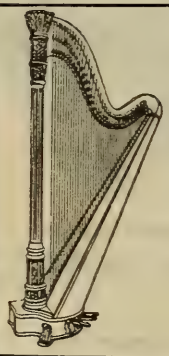

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before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

> "Inside the Horsel here the air is hot;
> Right little peace one hath for it, God wot;
> The scented dusty daylight burns the air,
> And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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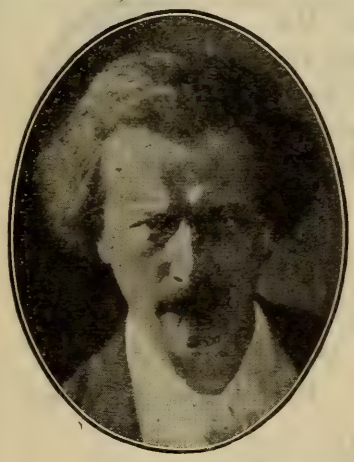

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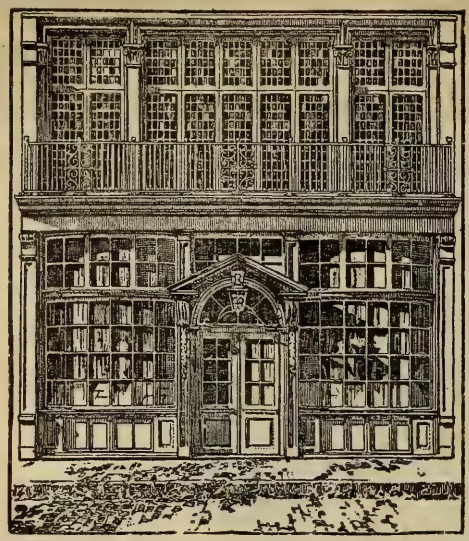

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Boston Symphony Orchestra

Thirty-third Season, 1913-1914

Dr. KARL MUCK, Conductor

Programme of the

Eighth and Last Concert

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

THURSDAY EVENING, APRIL 23

AT 8.00

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TO
Mason & Hamlin Co.

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Boston Symphony Orchestra

Thirty-third Season, 1913–1914

Dr. KARL MUCK, Conductor

EIGHTH AND LAST CONCERT
THURSDAY EVENING, APRIL 23
AT 8.00

PROGRAMME

Beethoven . . . . Symphony in C minor, No. 5, Op. 67

I. Allegro con brio.
II. Andante con moto.
III. Allegro: Trio.
IV. Allegro.

Cornelius . . Overture to the Opera, "The Barber of Bagdad"

Mozart . . . . Recitative, "E Susanna non vien?" and Aria, "Dove Sono," from "Le Nozze di Figaro" (Act III., Scene 8)

Dukas . . "L'Apprenti Sorcier" ("The Sorcerer's Apprentice"): Scherzo (after a Ballad by Goethe)

Bizet . . . . . Aria, "Je dis que rien ne m'épouvante," from "Carmen"

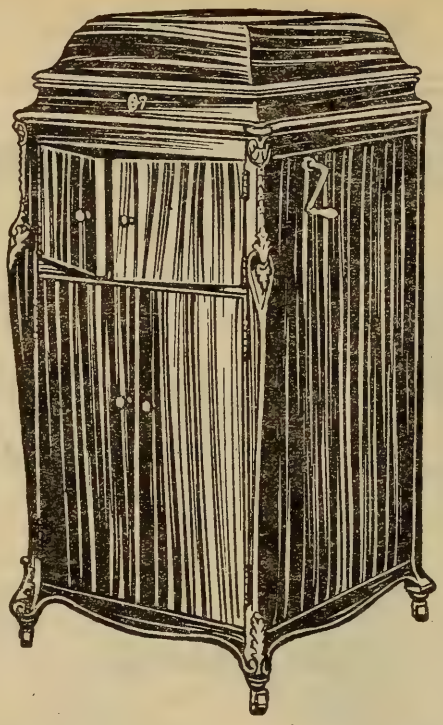
Rimsky-Korsakoff . . . . Caprice on Spanish Themes, Op. 34

I. Alborada.
II. Variations.
III. Alborada.
IV. Scene and Gypsy Song.
V. Fandango of the Asturias.

SOLOIST

Madame MARIE SUNDELIUS

There will be an intermission of ten minutes after the symphony



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Symphony No. 5, in C minor, Op. 67 . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that, while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–06,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

There was trouble about the choice of a soprano. Anna Pauline Milder,* the singer for whom Beethoven wrote the part of Fidelio, was chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her, and in a strife of words called him "stupid ass!" Hauptmann, who was apparently a sensitive person, forbade Pauline to sing, and she obeyed him.

Antonia Campi, born Miklasiewicz (1773), was then asked, but her husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was not only a remarkable singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

Finally Josephine Kilitzky (born in 1790) was persuaded to sing "Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; that it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dra-

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian embassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera-houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

matic colorature." Her voice was at first of only two octaves, said von Ledebur, but all her tones were pure and beautiful, and later she gained upper ones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.

"Ah, perfido," had been composed in 1796 for Josephine Duschek. The "Fantasie," for piano, orchestra, and chorus, was Op. 80.

J. F. Reichardt wrote a review of the new works. He named, and incorrectly, the subtitles of the Pastoral Symphony, and added: "Each number was a very long, complete, developed movement full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the 'cello part alone—and the 'cellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scriveners do at home." Reichardt censured the performance of the Hymn—a "Gloria"—and the "Sanctus," and said that the pianoforte concerto was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Overture to "The Barber of Bagdad" . . Peter Cornelius

(Born at Mainz, December 24, 1824; died at Mainz, October 26, 1874.)

This overture is not the one composed originally for the opera and played at the first performance. This overture was composed long after the performance; it was orchestrated by Liszt, and it was not performed until after the death of Cornelius.

"Der Barbier von Bagdad," a comic opera in two acts, libretto and music by Peter Cornelius, was produced at the Grand Ducal Court Theatre, Weimar, December 15, 1858. Liszt conducted. The cast was as follows: Margiana, Rosa von Milde; Bostana, Miss Wolf; Nureddin, Caspari; Caliph, von Milde; Cadi, Knopp; the Barber, Roth. The score of the opera is dedicated to Franz Liszt.

The opera failed dismally. There was an intrigue against Liszt and his musical views and tendencies rather than against the opera itself. Cornelius was an aggressive member of the "New German School," and Liszt was especially fond of him, and lost no opportunity of praising his musical talent. Some have thought that Dinglestedt,* the theatre director, jealous of Liszt, had something to do with the

* Franz von Dinglestedt, poet and dramatist, born June 30, 1814, at Halsdorf, died at Vienna, May 15, 1881, as General Director of the Court Theatre. He was successively teacher, librarian (Stuttgart, 1843), and theatre director (Munich, 1850; Weimar, 1857).

storm of disapproval that broke loose the night of the first performance of this opera. Liszt was so grieved and angered that he resigned immediately his position of Music Director at the Court. He began his service November 12, 1848, with a performance of the overture to "Tannhäuser."

The correspondence of Liszt contains references to the opera, the performance, and the revision. He wrote Alexander Ritter, December 4, 1856, that Cornelius was then at work on the opera, and on December 7, 1857, that Cornelius would bring the completed work to Weimar at the end of the month. He wrote to the woman known to the world as "eine Freundin," June 26, 1858, that the work had been "très heureusement achevé." After the performance he wrote to Felix Dräseke on January 12, 1859, about his opera "Sigurd": "Under present existing circumstances, which on my side are *passive* and *negative*, as I intimated to you after the performance of Cornelius's opera, there is no prospect of putting 'Sigurd'* on the boards at present," and he afterward referred to "the local miseries and crass improprieties" at Weimar.

On August 23, 1859, he wrote to Cornelius: "Apropos of operas, how are you getting on with the 'Barber' and the publication of the piano edition? . . . Don't delay too long, dearest friend—and believe me when I once more assure you that the work is as eminent as the intrigue, to which it momentarily succumbed, was mean-spirited. . . . But don't forget that another overture is inevitably *necessary*, in spite of the refined, masterly counterpoint and ornamentation of the first. The principal subject"—the declamation of the Barber's name is given in notation—"must begin, and the Salamaleikum end it. If possible bring in the two motives together a little (*at the end*). In case you should not be disposed to write the thing, I will do it for you with pleasure."

Cornelius took his time. He wrote to Liszt on July 26, 1874, saying that he expected a scolding for not being ready with his "Barber": "At length I have everything ready, and, as I believe, a very pretty new overture after your scheme, so that the name-theme, 'Abul Hassan Ali Ebe [*sic*] Bekar!' is in the foreground. I have added also to the 'Rose-scene,' which I use in the place of the second theme in the overture—and there are some good strokes. . . ." Liszt answered, August 23: "I am glad that you have made use of my suggestion to base the overture on the pleasantly characteristic motive."

Cornelius died in 1874. Liszt wrote the Princess Carolyne Sayn-Wittgenstein from Weimar, April 18, 1877: "My telegram of yesterday told you that pressing work prevented me from writing to you. This work was the instrumentation of Cornelius's overture for his 'Barber of Bagdad'—which I promised to do at the request of Mme. Cornelius and the publisher Kahnt. Cornelius had only sketched it for the piano, and I not only had to score it, but to change some passages and shape the whole piece so that there would be a probability of success. We shall soon see if I have succeeded. 'The Barber of Bagdad' will be performed at Hanover, May 24, at the Tonkünstler-Versammlung des allgemeinen deutschen Musikvereins." He wrote to the Princess, May 25, from Hanover: "I'll talk to you about the performance of our friend Cornelius's 'Barber.' The music is admirable,

* A fragment of "Sigurd" was given at Meiningen in 1867.

the libretto is very witty, but it is all a failure as far as theatrical requirements are concerned. The success last night was apparent, not real. In my opinion this charming work will have no stage-life unless it be reduced to one act—for there's nothing happening on the stage. The public must be diverted by action in an opera, no matter how beautiful the music may be. Whatever may come of it, Bronsart has done nobly in reviving 'The Barber of Bagdad' at the Hanover Music Festival. The scandal of the performance at Weimar has thus been honorably redeemed. Cornelius's widow* came on from Munich to be present."

Recitative, "E Susanna non vien?" and Aria, "Dove sono," from "The Marriage of Figaro" . . Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

"Le Nozze di Figaro," "dramma giocoso" in four acts, poem based on Beaumarchais's comedy, "Le Mariage de Figaro," by Lorenzo Da Ponte, music by Mozart, was produced at the National Theatre, Vienna, May 1, 1786.

The Countess, wounded by her faithless and jealous husband, decides to change dress with Susanna, that she may win him back by a trick.

Act iii., scene 8. The Countess alone.

Recitative.

E Susanna non vien? Sono ansiosa di saper, come il Conte accolse la proposta! Alquanto ardito il progetto mi par! e ad uno sposo sì vivace e geloso! ma che mal c' è? Cangiando i miei vestiti con quelli di Susanna, ei suo co' miei—a favor della notte—oh cielo! a qual umil stato fatale io son ridotta da un consorte crudel, —che dopo avermi con un misto inaudito d' infedeltà, di gelosia, di sdegno. Prima amata, indi offesa, e alfin tradita, fammi or cercar da una mia serva aita!

---

† How Susanna delays! I'm impatient till I know what my husband has said to her proposal. I fear 'tis rashness what I dar'd to attempt; he's so impetuous; so resentful, and so jealous! But 'tis no wrong! a mere exchange of garments. I give mine to Susanna, while hers disguise me by the favoring darkness. O heaven, how deeply my pride has been humbled, I am degraded by my husband's neglect! After short hours of burning love, I awake to doubt and despair. I see him jealous, disdainful. He who loved me now deserts me, and has betrayed me. Must I submit that my own servants aid me?

Aria.

Dove sono i bei momenti
Di dolcezza e di piacer?
Dove andaro i giuramenti
Di quel labbro menzogner.

Perchè mai, se in pianti e in pene—
Per me tutto si cangiò,
La memoria di quel bene
Dal mio sen non trapassò.

*Her name was Bertha Jung. Born November 20, 1834, she married Cornelius, September 14, 1867, and died at Rome, February 6, 1904.

† The English version of recitative and aria is by Natalia Macfarren.

Ah! se almen la mia costanza
Nel languire amando ognor,
Mi portasse una speranza,
Di cangiar l' ingrato cor.

Flown forever love's sunny splendor,
Now forsaken and lone I mourn.
Oft he vow'd me love true and tender;
Ah, those lips are now forsworn.

Why, oh, why, must I thus sorrow,
Why doth all to me seem chang'd?
From remembrance I must borrow
Ev'ry joy, since he's estrang'd.

Ah! perhaps my constant yearning
And these bitter tears that start
Yet will win his love returning
And restore th' ungrateful heart.

"The Sorcerer's Apprentice" (after a Ballad by Goethe).

Paul Dukas

(Born at Paris, October 1, 1865; now living at Paris.)

"L'Apprenti Sorcier," an orchestral scherzo, was composed in 1897, and performed for the first time at a concert of the Société Nationale, Paris, May 18 of that year. It was played as a transcription for two pianofortes at a concert of the same society early in February, 1898. Messrs. Diémer and Cortot were the pianists. It was played as an orchestral piece at a Lamoureux concert, Paris, February 19, 1899, when Mr. Chevillard led on account of the sickness of Lamoureux. The scherzo was produced at Chicago by the Chicago Orchestra (Mr. Thomas, conductor), January 14, 1899. It was performed in Boston at Symphony concerts, October 22, 1904 (Mr. Gericke, conductor), on December 2, 1906 (Mr. d'Indy, conductor), on February 9, 1907 (Dr. Muck, conductor), on April 17, 1909 (Mr. Fiedler, conductor), and on March 1, 1913 (Dr. Muck, conductor).

Goethe's ballad, "Der Zauberlehrling," was first mentioned in a letter of Schiller dated July 23, 1797; it was first published in Schiller's Musenalmanach for 1798:—

Hat der alte Hexenmeister
Sich doch einmal wegbegeben!
Und nun sollen seine Geister
Auch nach meinem Willen leben.
Seine Wort' und Werke
Merkt' ich und den Brauch,
Und mit Geistesstärke
Thu' ich Wunder auch.
Walle! walle
Manche Strecke
Dass, zum Zwecke,
Wasser fliesse
Und mit reichem, vollem Schwalle
Zu dem Bade sich ergiesse.

The ballad is a long one, and we must here be content with the prosaic English version by Bowring:—

I am now,—what joy to hear it!—
Of the old magician rid;
And henceforth shall ev'ry spirit
Do whate'er by me is bid:
I have watch'd with rigor
All he used to do,
And will now with vigor
Work my wonders, too.

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

And now come, thou well-worn broom,
And thy wretched form bestir;
Thou hast ever served as groom,
So fulfil my pleasure, sir!
On two legs now stand
With a head on top;
Water pail in hand,
Haste and do not stop!

Wander, wander
Onward lightly,
So that rightly
Flow the torrent,
And with teeming waters yonder
In the bath discharge its current!

See! he's running to the shore,
And has now attain'd the pool,
And with lightning speed once more
Comes here, with his bucket full!
Back he then repairs;
See how swells the tide!
How each pail he bears
Straightway is supplied!

Stop, for, lo!
All the measure
Of thy treasure
Now is right!
Ah, I see it! woe, oh, woe!
I forget the word of might.

Ah, the word whose sound can straight
Make him what he was before!
Ah, he runs with nimble gait!
Would thou wert a broom once more!
Streams renew'd forever
Quickly bringeth he;
River after river
Rusheth on poor me!

Now no longer
Can I bear him;
I will snare him,
Knavish sprite!
Ah, my terror waxes stronger!
What a look! what fearful sight!

Oh, thou villain child of hell!
Shall the house through thee be drown'd?
Floods I see that wildly swell,
O'er the threshold gaining ground.
Wilt thou not obey,
O thou broom accurs'd!
Be thou still, I pray,
As thou wert at first!

Will enough
Never please thee?
I will seize thee,
Hold thee fast,
And thy nimble wood so tough
With my sharp axe split at last.

See, once more he hastens back!
Now, O Cobold, thou shalt catch it!
I will rush upon his track;
Crashing on him falls my hatchet.
Bravely done, indeed!
See, he's cleft in twain!
Now from care I'm freed,
And can breathe again.

Woe, oh, woe!
Both the parts,
Quick as darts,
Stand on end,
Servants of my dreaded foe!
O ye gods, protection send!

And they run! and wetter still
Grow the steps and grows the hall.
Lord and master, hear me call!
Ever seems the flood to fill.
Ah, he's coming! see,
Great is my dismay!
Spirits raised by me
Vainly would I lay!

"To the side
Of the room
Hasten, broom,
As of old!
Spirits I have ne'er untied
Save to act as they are told."

Micaëla's Air, "Je dis que rien ne m'épouvante," from "Carmen."

Georges Bizet

(Born at Paris, October 25, 1838; baptized Alexandre César Leopold; died at Bougival near Paris, June 3, 1875.)

This air is sung by Micaëla in the third act of "Carmen."
Recitative: Moderato:

C'est des contrebandiers le refuge ordinaire.
Il est ici, je le verrai,
Et le devoir que m'imposera sa mère,
Sans trembler je l'accomplirai!

Air: Andantino molto:
Je dis que rien ne m'épouvante,
Je dis, hélas, que je réponds de moi,
Mais j'ai beau faire la vaillante,
Au fond du cœur je meurs d'effroi!
Seule en ce lieu sauvage,
Toute seule, j'ai peur, mais j'ai tort d'avoir peur;
Vous me donnerez du courage,
Vous me protègerez, Seigneur!

Allegro molto moderato:
Je vais voir de près cette femme
Dont les artifices maudits
Ont fini par faire un infâme
De celui que j'aimais jadis!
Elle est dangereuse, elle est belle!
Mais je ne veux pas avoir peur!
Je parlerai haut devant elle,
Vous me protègerez, Seigneur.

Tempo I.
Je dis que rien ne m'épouvante, etc.

Recitative:
Here's where the smugglers dwell, where they meet one another;
Him shall I see, he will be here!
The duty trusted to me by his mother,
I shall do calmly, without fear!

Air:
I say that by fear I'm not haunted,
I say, alas! nobly I'll play my part;
But, tho' I wear a mien undaunted,
Dismay and dread so gnaw my heart.
Lone in this fastness dreary,
All alone, I'm afraid, yet wrong it is to fear;
Lord, give me courage never weary;
On Thee I call, and Thou wilt hear!

I shall see this woman detested,
Whose wanton cunning I will prove!
Who of honor him has divested,
Whom I did love, whom still I love!
She's wily and false, she's a beauty,
But I will never yield to fear,
Before her I'll speak, 'tis my duty,
But in that hour, O Lord, be ever near.

I say that by fear I'm not haunted, etc.*

"Carmen," an *opéra-comique* in four acts, libretto by Henri Meilhac and Ludovic Halévy, music by Bizet, was produced at the Opéra-Comique, Paris, March 3, 1875. The cast was as follows: Don Jose, Lhérie; Escamillo, Bouhy; Le Dancaïre, Potel; Le Remendado, Barnolt; Zuniga, Dufriche; Moralès, Duvernoy; Lillas Pastia, Nathan; Un Guide, Teste; Carmen, Mme. Galli-Marié; Micaëla, Miss Marguerite Chapuy;† Frasquita, Miss Ducasse; Mercedès, Miss Chevalier.

*This translation by Arthur Westbrook for "Songs from the Operas; for soprano," edited by H. E. Krehbiel, is published here through the courtesy of Oliver Ditson Company.

† Marguerite Chopis, known as Chapuy, was born at Bordeaux, July 21, 1852. In 1869 she took the second prize for comedy at the Paris Conservatory. She made her début at the Vaudeville, Paris, October 9, 1869, and afterward was at the Opéra-Comique and at Angoulême and at Bourges. She left the Opéra-Comique late in 1876, and, marrying Captain André, then acting minister of war, left the stage.

The air of Micaëla was composed by Bizet originally for an opéra, "Griselidis" (libretto by Sardou), which Bizet never completed, although he declared in 1871 that the work was well under way.

The original key of the air is E-flat major. The accompaniment is scored for two flutes, oboe, English horn, two clarinets, two bassoons, four horns, three trombones, kettledrums, and the usual strings.

Caprice on Spanish Themes, Op. 34.

Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at St. Petersburg, June 21, 1908.)

Rimsky-Korsakoff's "Capriccio Espagnol" was performed for the first time in St. Petersburg at a Russian Symphony Concert, October 31,† 1887. The composer conducted.

The caprice was performed at one of Anton Seidl's Popular Orchestral Concerts at Brighton Beach, New York, by the Metropolitan Orchestra in 1891, at one of the concerts that were given from June 27 to September 7.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Dr. Muck conductor, February 15, 1908.

The Caprice is dedicated to the artists of the orchestra of the Imperial Russian Opera House of St. Petersburg. The names, beginning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The Caprice is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side-drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and strings.

The movements, according to the direction of the composer, are to be played without intervening pauses.

I. Alborada. Vivo e strepitoso, A major, 2-4. *Alborado*, derived from the Spanish word, *albor*, whiteness, dawn (Latin, *albor*, whiteness), means (1) twilight, first dawn of day; (2) an action fought at

* This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music lexicons give May 21.

† This date, given on the title-page of the score, is probably according to the Russian calendar. The date in our calendar would be November 12, 1887.

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dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade*, which is applied also to festival music at daybreak in honor of an army officer.

This serenade opens with the wild, tempestuous chief theme, which is given to the full orchestra. There is a subsidiary theme for the wood-wind instruments. Both themes are repeated twice by solo clarinet, accompanied by horns and bassoons, and strings *pizz.* A delicate cadenza for solo violin brings the close, pianissimo.

II. Variations. Andante con moto, F major, 3-8. The horns give out the theme with a rocking accompaniment for strings. Before this theme is ended, the strings have the first variation. The second variation, poco meno mosso, is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, tempo primo, E major, organ-point on B, is for wood-wind, two horns, and two 'cellos, accompanied by sixteenth notes for clarinet and violins. The fifth, F major, is for full orchestra. A cadenza for solo flute brings the end.

III. Alborada. Vivo e strepitoso, B-flat major, 2-4. This movement is a repetition of the first, transposed to B-flat major and with different instrumentation. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin, and the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. Allegretto, D minor, 6-8. The dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm in gypsy fashion for horns and trumpets. The drum-roll continues, now *ppp*, and the second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettle-drum roll. The fourth, also free, is for clarinet over a roll of cymbals. The oboe gives a short version of the theme, The fifth cadenza is for harp with triangle. The gypsy song begins after a harp glissando.

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It is attacked savagely by the violins, and is punctuated by trombone and tuba chords and with cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure of accompaniment. The two themes are alternated, and there is a side theme for solo 'cello. Then the strings, *quasi guitara*, hint at the fandango rhythm of the last movement, and accompany the gypsy song, now blown staccato by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings alternating with harmonics *pizz.* The pace grows more and more furious, animato, and leads into the Finale.

V. Fandango of the Asturias. A major, 3-4.

The origin of the word "fandango" is obscure. The larger Spanish dictionaries question the derivation from the Latin "fidicinare," to play upon the lyre or any other stringed instrument. Some admit a Negro origin. In England of the eighteenth century a ball was commonly called a fandango. Mrs. Grove says that the Spanish word means "go and dance," but she does not give any authority for her statement. The dance is a very old one; it was possibly known in ancient Rome. Desrat looked upon it as a survival of Moorish dances, a remembrance of the voluptuous dances of antiquity. "The fandango of the theatre differs from that of the city and the parlor: grace disappears to make room for gestures that are more or less decent, not to say free, stamped with a triviality that is often shameless." Let us quote from Vuillier: "'Like an electric shock, the notes of the Fandango animate all hearts,' says another writer. 'Men and women, young and old, acknowledge the power of this air over the ears and soul of every Spaniard. The young men spring to their places, rattling

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castanets, or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exactest time with tapping heels. Partners tease and entreat and pursue each other by turns. Suddenly the music stops, and each dancer shows his skill by remaining absolutely motionless, bounding again into the full life of the Fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tic-tac of heels (*taconeos*), the crack of fingers and castanets, the supple swaying of the dancers, fill the spectators with ecstasy.' The music whirls along in a rapid triple time. Spangles glitter; the sharp clank of ivory and ebony castanets beats out the cadence of strange, throbbing, deafening notes—assonances unknown to music, but curiously characteristic, effective, and intoxicating. Amidst the rustle of silks, smiles gleam over white teeth, dark eyes sparkle and droop, and flash up again in flame. All is flutter and glitter, grace and animation—quivering, sonorous, passionate, seductive. *Olè! Olè!* Faces beam and eyes burn. *Olè, Olè!* The bolero intoxicates, the fandango inflames."

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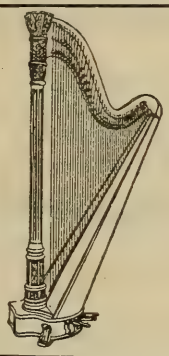

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Symphony in A major, No. 7 October 16
Symphony in C minor, No. 5 April 24
Concerto for Pianoforte, No. 5, in E-flat major Mme. CARREÑO, February 5
BRAHMS
"Tragic" Overture October 16
Concerto for Pianoforte, No. 2, in B-flat major Miss RUTH DEYO, November 13
BIZET
Micaela's Aria from "Carmen" Mme. SUNDELIUS, April 24
CHADWICK
Symphony No. 3, in F major March 26
CHERUBINI
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CORNELIUS
Overture to "The Barber of Bagdad" April 24
DUKAS
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Dramatic Overture, "Husitzká" February 5
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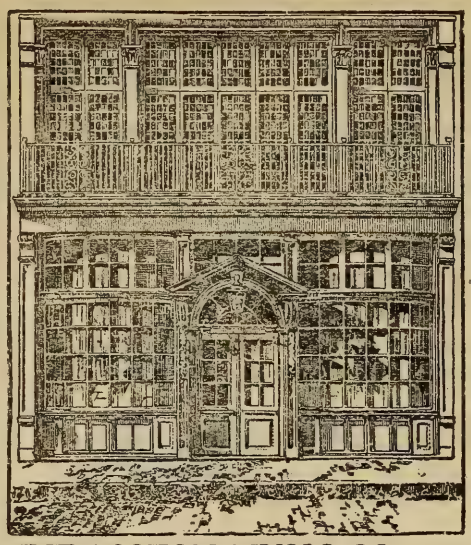

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Programme of the

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WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

TUESDAY EVENING, OCTOBER 21

AT 8.15

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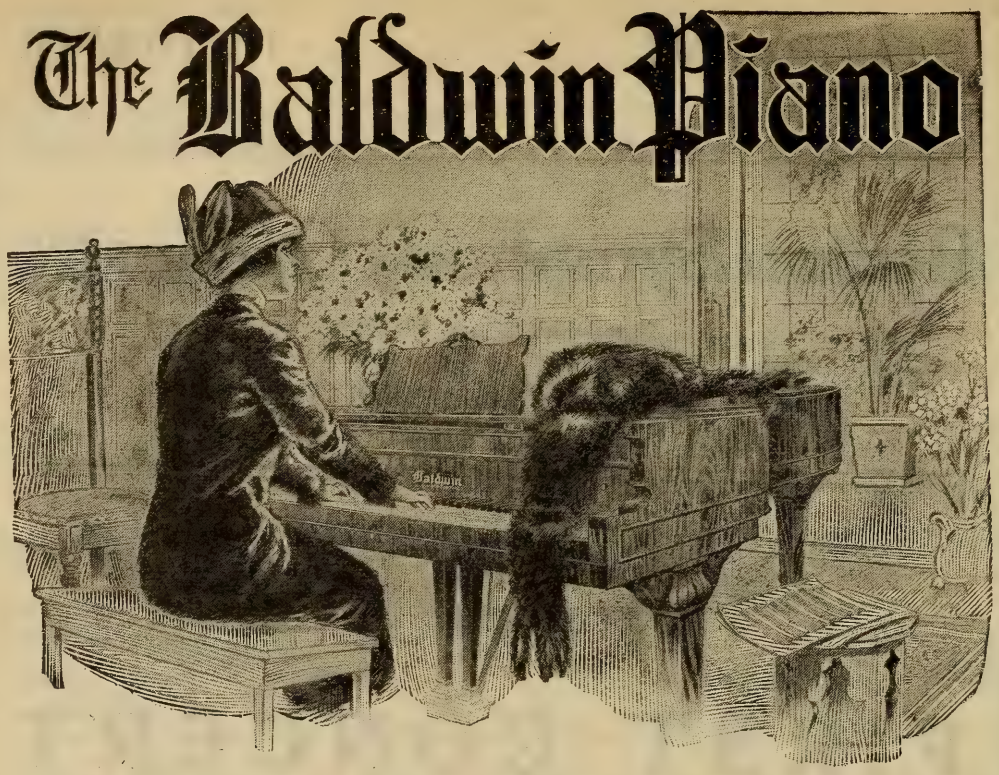

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Bak, A.
Ribarsch, A.
Fiedler, B.
Spoor, S.
Kurth, R.
Pinfield, C. E.
Hoffmann, J.
Tak, E.
Traupe, W.
Baraniecki, A.
Berger, H.
Hayne, E.
Gerardi, A.
Gewirtz, J.
Mahn, F.
Theodorowicz, J.
Goldstein, H.
Sülzen, H.
Tischer-Zeitz, H.
Goldstein, S.

Violas.

Ferir, E.
Gietzen, A.
Werner, H.
Schwerley, P.
Wittmann, F.
Berliner, W.
Pauer, O. H.
Forster, E.
Van Wynbergen, C.
Blumenau, W.

Violoncellos.

Warnke, H.
Urack, O.
Keller, J.
Nagel, R.
Barth, C.
Nast, L.
Belinski, M.
Folgmann, E.
Warnke, J.
Steinke, B.

Basses.

Kunze, M.
Gerhardt, G.
Agnesy, K.
Jaeger, A.
Seydel, T.
Huber, E.
Ludwig, O.
Schurig, R.

Flutes.

Maquarre, A.
Brooke, A.
Battles, A.
Chevrot, A.

Oboes.

Longy, G.
Lenom, C.
Fossé, P.

Clarinets.

Grisez, G.
Mimart, P.
Vannini, A.

Bassoons.

Sadony, P.
Mueller, E.
Fuhrmann, M.

English Horn.

Mueller, F.

Bass Clarinet.

Stumpf, K.

Contra-Bassoon.

Mosbach, J.

Horns.

Wendler, G.
Lorbeer, H.
Hain, F.
Resch, A.

Horns.

Jaenicke, B.
Miersch, E.
Hess, M.
Hübner, E.

Trumpets.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

Trombones.

Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

Tuba.

Mattersteig, P.

Harp.

Holy, A.

Tympani.

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FIRST CONCERT

TUESDAY EVENING, OCTOBER 21

AT 8.15

PROGRAMME

Beethoven . . . . . Symphony in A major, No. 7, Op. 92

I. Poco Sostenuto; Vivace.
II. Allegretto.
III. Presto: Presto meno assai.
IV. Allegro con brio.

Weber . . . Scene and Aria, "Ocean! thou Mighty Monster," from "Oberon" (Act III., No. 13)

Franck . . . Symphonic Poem, "Les Éolides" ("The Aeolidae")

Wagner . . . . . Three Poems
- *a.* Im Treibhaus
- *b.* Träume
- *c.* Schmerzen

Grieg . . . Overture, "Im Herbst" ("In Autumn"), Op. 11

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SYMPHONY IN A MAJOR, NO. 7, OP. 92 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The first sketches of this symphony were made by Beethoven probably before 1811 or even 1810. Several of them in the sketch-book that belonged to Petter of Vienna, and was analyzed by Nottebohm, were for the first movement. Two sketches for the famous allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1818 to Count Rasoumoffsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but he did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12. The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote

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on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert of Whitsuntide.

The first performance of the symphony was at Vienna, in the large hall of the university, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, two of the first chapel-masters of Vienna, who looked after the cannon in "Wellington's Sieg"; the young Meyerbeer, who beat the bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder

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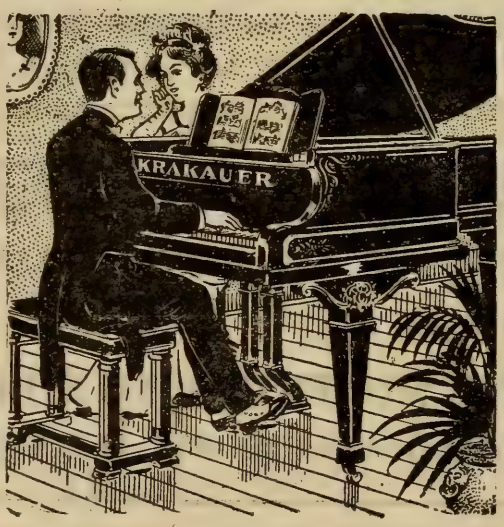

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were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was among the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October of 1813 to celebrate the victory of Wellington over the French troops in Spain on June 21 of that year. Mälzel had persuaded Beethoven to compose the piece for his panharmonicon, and furnished material for it, and had even given him the idea of using "God save the King" as the subject of a lively fugue. Mälzel's idea was to produce the work at concerts, so as to raise money enough for him and Beethoven to go to London. He was a shrewd fellow, and saw that, if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value. Beethoven dedicated the work to the Prince Regent, afterward George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a memorandum of it in the note-book which he carried with him to taverns.

This benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand

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six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear his own soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake: the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven was delighted with his success, so much so that he wrote a public letter of thanks to all that took part in the two performances. "It is Mälzel especially who merits all our thanks. He was the first to conceive the idea of the concert, and it was he that busied himself actively with the organization and the ensemble in all the details. I owe him special thanks for having given me the opportunity of offering my compositions to the public use and thus fulfilling the ardent vow made by me long ago of putting the fruits of my labor on the altar of the country."

The symphony was repeated in Vienna on February 27, 1814. On November 29 of that year it was performed with a new cantata, "Der glorreiche Augenblick," composed in honor of the Congress at Vienna and "Wellington's Sieg." The empress of Austria, the Tsarina of Russia, the Queen of Prussia, were in the great audience. The concert was repeated for Beethoven's benefit on December 2, but the hall was half empty.

The first performance in Boston was at a concert of the Boston Academy, November 25, 1843.

***

Beethoven gave a name, "Pastoral," to his Sixth Symphony. He went so far as to sketch a simple programme, but he added this caution for the benefit of those who are eager to find in music anything or

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everything except the music itself: "Rather the expression of the received impression than painting." Now the Seventh Symphony is a return to absolute music, the most elevated, the most abstract.

Yet see what commentators have found in this Seventh Symphony. One finds a new pastoral symphony; another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany delivered from the French yoke. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and warlike, such as the ancient Moors of Spain. An old edition of the symphony gave this programme: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast." Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the andante pictured a procession in an old cathedral or in the catacombs; while Dürenberg, a more cheerful person, prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of Bacchus or an orgy of villagers after a wedding. Oulibicheff goes so far as to say that Beethoven portrayed in this Finale a drunken revel to express the disgust excited in him by such popular creations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother,

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the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the Seventh Symphony," says Wagner, "is this eleventh variation."

In these days the first question asked about absolute music is, "What does it mean?" The symphonic poem is free and unbridled in choice of subject and purpose. The composer may attempt to reproduce in tones the impression made on him by scenery, picture, book, man, statue. He is "playing the plate," like the æsthete-pianist in *Punch*.

But why should anything be read into the music of this Seventh Symphony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the third movement is an old pilgrim hymn of Lower Austria, but the statement is of only antiquarian interest.

To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. The Seventh Symphony needs no analysis; it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

***

Richard Wagner, in "The Art Work of the Future": "To give his tone-shapes that same compactness, that directly cognisable and physically sure stability, which he had witnessed with such blessed solace in Nature's own phenomena—this was the soul of the joyous impulse which created for us that glorious work, the Symphony in A major. All tumult, all yearning and storming of the heart, become here the blissful insolence of joy, which snatches us away with bacchanalian might and bears us through the roomy space of Nature, through all the streams and seas of Life, shouting in glad self-consciousness as we tread throughout the Universe the daring measures of this human sphere-dance. This symphony is the *Apotheosis of Dance* herself: it is Dance in her highest aspect, as it were the loftiest Deed of bodily motion incorporated in an ideal mould of tone. Melody and Harmony unite around the sturdy bones of Rhythm to firm and fleshy human shapes, which now with giant limbs' agility, and now with soft, elastic pliance, *almost before our very eyes*, close up the supple, teeming ranks; the while now gently, now with daring, now serious,* now wanton, now pensive, and again exulting, the deathless strain sounds forth and forth; until, in the last whirl of delight, a kiss of triumph seals the last embrace"!—*Englished by William S. Ellis.*

* Amid the solemn-striding rhythm of the second section, a secondary theme uplifts its wailing, yearning song; to that rhythm, which shows its firm-set tread throughout the entire piece, without a pause, this longing melody clings like the ivy to the oak, which without its clasping of the mighty bole would trail its crumpled, straggling wreaths upon the soil, in forlorn rankness; but now, while weaving a rich trapping for the rough oak-rind, it gains for itself a sure and undishevelled outline from the stalwart figure of the tree. How brainlessly has this deeply significant device of Beethoven been exploited by our modern instrumental-composers with their eternal "subsidiary themes"!—R. WAGNER.

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Scene and Air, "Ocean! thou Mighty Monster!" from "Oberon."

Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon, or the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, April 12, 1826. The cast was as follows: Rezia, Mary Ann Paton; Mermaid, Mary Anne Goward; Fatima, Mme. Vestris; Puck, Harriet Cawse; Huon, John Braham; Oberon, Mr. Gownell; Sherasmin, acted by Mr. Fawcett, "but a bass singer, named Isaacs, was lugged in head and shoulders to eke out the charming quatuor, 'Over the Dark Blue Waters.'"

Oberon and Titania have vowed never to be reconciled until they find lovers faithful to each other in adversity. Puck resolves to serve Oberon, his master, by bringing together Huon and Rezia. Huon has been ordered by Charlemagne to go to Baghdad, to kill the favorite, and to wed the Caliph's daughter, Rezia. The lovers are brought together, and swear to Oberon that they will be true in spite of all temptation. Huon has killed the favorite, and made his escape by the aid of the magic horn, a gift of Oberon. The lovers are homeward bound. A mighty tempest rises, and Rezia is thrown upon a rock. It is then that she makes her famous apostrophe:—

Ocean! thou mighty monster, that liest curl'd
Like a great green serpent round about the world—
To musing eye thou art an awful sight,
When calmly sleeping in the morning light;
But when thou risest in thy wrath, as now,
And fling'st thy folds around some fated prow,
Crushing the strong-ribb'd bark as 'twere a reed,
Then, Ocean, art thou terrible indeed.

Still I see thy billows flashing,
Through the gloom their white foam flinging,
And the breakers, sullen dashing;
In mine ear hope's knell is ringing.
But lo! methinks a light is breaking
Slowly o'er the distant deep,

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Like a second morn, awaking
Pale and feeble from its sleep.
Brighter now, behold 'tis beaming
On the storm whose misty train
Like some shatter'd flag is streaming,
Or a wild steed's flying mane.
And now the sun bursts forth, the wind is lulling fast,
And the broad wave but pants from fury past.

Cloudless o'er the blushing water
Now the setting sun is burning,
Like a victor, red with slaughter,
To his tent in triumph turning.
Ah! perchance these eyes may never
Look upon its light again,
Fare thee well, bright orb, forever,
Thou for me wilt rise in vain!

But what gleams so white and fair,
Heaving with the heaving billow?
'Tis a sea-bird, wheeling there,
O'er some wretch's wat'ry pillow.
No, it is no bird, I mark,
Joy, it is a boat! a sail!
And yonder rides a gallant bark
Unimpairèd by the gale!

O transport! My Huon! haste down to the shore.
Quick, quick, for a signal this scarf shall be wav'd;
They see me! they answer! they ply the strong oar;
My husband! my love! we are sav'd, we are sav'd.

E-flat major, Largo assai, 4-4. C minor, allegro moderato, 4-4. C major, Maestoso assai, 4-4. Andante, maestoso ma con moto, 4-4. Allegro, allegro moderato. E-flat major, Presto con fuoco, 12-8.

The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trombones, kettledrums, and strings.

"Les Éolides" ("The Aeolidae"), Symphonic Poem . César Franck

(Born at Liège, December 10, 1822; died at Paris, November 8, 1890.)

This symphonic poem, composed in 1876, was performed for the first time at a concert of the Société Nationale, Paris, May 13, 1877. Lamoureux brought it out at one of his concerts, February 26, 1882, but it was not favorably received; some in the audience hissed. This embittered Lamoureux against "Père Franck," as he was nicknamed

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affectionately by his pupils, and he neglected the composer until Franck was dead and his worth recognized. "Les Éolides" was again played at a Lamoureux concert, February 18, 1894. The first performance in the United States was at Chicago at a concert of the Chicago Orchestra, Theodore Thomas conductor, in 1895. The first performance in Boston was by the Boston Symphony Orchestra, February 17, 1900, Mr. Gericke conductor. There was a second performance here by the same orchestra, December 20, 1902, and Mr. Gericke again conducted.

"Les Éolides" is in one movement, Allegretto vivo, A major, 3-8. The pace slackens for a while toward the end. The piece is free in form. The chief theme is a short chromatic phrase, from which other melodic phrases of a similar character are derived. The development suggests the constant variation of the chief thought, which is itself as a mere breath; and this development is rich in harmonic nuances. The piece is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettle-drums, one cymbal (struck with a kettle-drum stick), harp, and strings.

Georges Servières says in his sketch of César Franck: "Desirous of trying himself in all kinds of music, the artist, who up to that time had not written orchestral compositions, allowed himself to be tempted by the seductive but dangerous form of the symphonic poem. He therefore wrote a descriptive piece entitled 'Les Éolides,' to which he gave as a programme the exquisite lines of Leconte de Lisle." There is no allusion in Franck's score to this inspiration.

LES ÉOLIDES.

O brises flottantes des cieux,
Du beau printemps douces haleines,
Qui de baisers capricieux
Caresses les monts et les plaines:

Vierges, filles d'Éole, amantes de la paix,
La nature éternelle à vos chansons s'éveille;
Et la Dryade assise aux feuillages épais
Verse aux mousses les pleurs de l'aurore vermeille.

Effleurant le cristal des eaux
Comme un vif essaim d'hirondelles,
De l'Eurotas aux verts roseaux
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Et qu'un Dieu palpitait sur les fleurs de la rive,
Vous gonfliez d'amour la neige de ses flancs,
Sous le regard charmé de l'Épouse pensive.

L'air où murmure votre essor
S'emplit d'arome et d'harmonie:
Revenez-vous de l'Ionie,
Où du vert Hymette au miel d'or?

Éolides, salut! O fraîches messagères,
C'est bien vous qui chantiez sur le berceau des Dieux;
Et le clair Ilyssos, d'un flot mélodieux,
A baigné le duvet de vos ailes légères

Quand Theugénis au col de lait
Dansait le soir auprès de l'onde,
Vous avez sur sa tête blonde
Semé les roses de Milet.

Nymphes aux pieds ailés, loin du fleuve d'Homère,
Plus tard, prenant la route où l'Alphée aux flots bleus
Suit Aréthuse au sein de l'étendue amère,
Dans l'Île nourricière aux épis onduleux;

Sous le platane où l'on s'abrite
Des flèches vermeilles du jour,
Vous avez soupiré l'amour
Sur les lèvres de Théocrite.

Zephyros, Iapyx, Euros au vol si frais,
Rires des Immortels dont s'embellit la terre,
C'est vous qui fîtes don au pasteur solitaire
Des loisirs souhaités à l'ombre des forêts.

Au temps où l'abeille murmure
Et vole à la coupe des lys,
Le Mantouan, sous la ramure,
Vous a parlé d'Amaryllis.

Vous avez écouté, dans les feuilles blotties,
Les beaux adolescents de myrtes couronnés,
Enchaînant avec art les molles reparties,
Ouvrir en rougissant les combats alternés;

Tandis que drapé dans la toge,
Debout à l'ombre du hallier,
Les vieillards, décernaient l'éloge,
La coupe ornée où le bélier.

Vous agitiez le saule où sourit Galatée;
Et des Nymphes baisant les yeux chargés de pleurs,
Vous berçâtes Daphnis, en leur grotte écartée,
Sur le linceul agreste, étincelant de fleurs.

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Quand les vierges au corps d'albâtre
Qu'aimaient les Dieux et les humains,
Portaient des colombes aux mains,
Et d'amour sentaient leurs cœurs battre;

Vous leur chantiez tout bas en un songe charmant
Les hymnes de Vénus, la volupté divine,
Et tendiez leur oreille aux plaintes de l'amant
Qui pleure au seuil nocturne et que le cœur devine.

Oh! combien vous avez baisé
De bras, d'épaules adorées,
Au bord des fontaines sacrées,
Sur la colline au flanc boisé!

Dans les vallons d'Hellas, dans les champs Italiques,
Dans les Îles d'azur que baigne un flot vermeil,
Ouvrez-vous toujours l'aile, Éolides antiques?
Souriez-vous toujours au pays du Soleil?

O vous que le thym et l'égile
Ont parfumés, secrets liens,
Des douces flûtes de Virgile
Et des roseaux Siciliens;

Vous qui flottiez jadis aux lèvres du génie,
Brises des mois divins, visitez-nous encor;
Versez-nous en passant, avec vos urnes d'or,
Le repos et l'amour, la grâce et l'harmonie!

THE ÆOLIDÆ.

(TRANSLATION BY W. F. APTHORP.)

O floating breezes of the skies, sweet breaths of the fair spring, that caress the hills and plains with freakish kisses;

Virgins, daughters of Æolus, lovers of peace, eternal nature awakens to your songs; and the Dryad seated amid the thick foliage sheds the tears of the scarlet dawn upon the mosses.

Skimming over the crystal of the waters like a quick flock of swallows, do ye return from the green-reeded Eurotas, ye faithful Virgins?

When the sacred swans swam white and beauteous therein, and a God throbbed on the flowers of the bank, ye swelled with love the snow of his sides beneath the enchanted gaze of the pensive Spouse.

The air where your flight murmurs is filled with perfume and with harmony; do ye return from Ionia, or from green, golden-honeyed Hymettus?

Æolidæ, hail! O cool messengers, 'tis truly ye who sang o'er the cradle of the Gods; and the clear Ilyssos bathed the down of your light wings in a melodious wave.

When milky-necked Theugenis danced in the evening by the wave, ye strewed the roses of Miletus upon her fair head.

Nymphs of the winged feet, far from Homer's river, later, taking the path where

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blue-waved Alpheus follows Arethusa through the bosom of the bitter plain to the nursing Isle of waving ears of corn;

Under the plane-tree where there is shelter from the scarlet darts of day, ye sighed of love upon the lips of Theocritus.

Zephryos, Iapyx, cool-flighted Euros, smiles of the Immortals with which the earth beautifies herself, 'tis ye who bestowed the gift of craved leisure in the shade of forests upon the lonely shepherd.

At the time when the bee murmurs and flies to the lilies' cup, the Mantuan, beneath the branches, spoke to you of Amaryllis.

Ye listened, hidden amid the leaves, to the fair youths crowned with myrtle, linking together with art the soft rejoinders, entering blushing into the alternate combats;

While, draped in the toga, standing erect in the shade of the thicket, the old men awarded their praise, the adorned cup or the ram.

Ye shook the willow where Galatea smiles; and, kissing the tear-laden eyes of the Nymphs, ye rocked Daphnis's cradle in their sequestered grotto, on the rustic threshold, sparkling with flowers.

When the virgins of the alabaster body, beloved by Gods and mortals, brought doves in their hands, and felt their hearts beat with love;

Ye sang in an undertone in an enchanting dream the hymns of Venus, divine joy of the senses, and lent your ear to the plaint of the lover who weeps on the threshold of night, and is divined by the heart.

Oh! how many arms and beloved shoulders ye have kissed, by the sacred springs on the hill with wooded sides!

In the vales of Hellas, in the Italic fields, in the Isles of azure bathed by a scarlet wave, do ye still spread your wing, antique Æolidæ? Do ye still smile in the land of the Sun?

O ye who have been perfumed with thyme and goat's-eye,* sacred bonds of Virgil's sweet flutes and the Sicilian reeds;

Ye who once floated to the lips of genius, breezes of the divine months, come, visit us again; from your golden urns pour out to us, as ye pass by, repose and love, grace and harmony!

Three Poems, "Im Treibhaus," "Träume," and "Schmerzen."

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

These songs are Nos. 3, 5, 4, of a set entitled "Fünf Gedichte für eine Frauenstimme in Musik gesetz von Richard Wagner." The set includes "Der Engel," "Stehe still," "Im Treibhaus," "Schmerzen," "Träume." The words are by Mathilde Wesendonck (1828–1902). When she met Wagner in 1852, she was, in her own words, a blank page. The story of her connection with him is best told in "Richard Wagner

* I make a desperate guess at this translation. I can find the word *égile* in no French dictionary, neither can I find any Greek or Latin word from which it could be derived. I conclude from the context that it may be a poetic form coined by Leconte de Lisle for *aegilops*. The *aegilops*, or goat's-eye, is a large grass which grows in Sicily, the grain of which is edible. The peasants burn the sheaves, after the harvest, so as partially to roast the grain. The smoke from this burning may well perfume the breeze.—W. F. A.

But the word *aigilos* is in the Greek dictionary of Liddell and Scott, as Mr. Nathan Haskell Dole pointed out to Mr. Apthorp at the time his translation was first published in a programme-book. *Aigilos* is defined as "an herb of which goats are fond." The word occurs in the fifth Idyll of Theocritus, line 128. The goat-herd Comatas, singing in alternate strains with Lacon, the shepherd, says: "My goats indeed eat hadder and aegilus, and tread on mastich-twigs, and lie among arbute trees." The Rev. J. Banks, the translator, risked no other word for *aigilos*. J. M. Chapman translates the passage:—

> On goat's rue feed, my goats, and cytisus;
> On lentisk tread, and lie on arbutus.

Compare this with the more poetic version of C. S. Calverley:

> My goats are fed on clover and goat's-delight: they tread
> On lentisk leaves; or lie them down, ripe strawberries o'er their head.—P. H.

to Mathilde Wesendonck," translated, with preface, etc., by W. A. Ellis (New York, 1905).

IM TREIBHAUS.

Hoch gewölbte Blätterkronen,
Baldachine von Smaragd,
Kinder ihr aus fernen Zonen,
Saget mir warum ihr klagt?
Schweigend neiget ihr die Zweige,
Malet Zeichen in die Luft,
Und der Leiden stummer Zeuge,
Steiget aufwärts süsser Duft,
Weit in sehnenden Verlangen,
Breitet ihr die Arme aus,
Und umschlinget, nah'nfangen
Öde Leere nicht'gen graus.
Wohl ich weiss es arme Pflanze,
Ein Geschicke theilen wir,
Ob umstrahlt von Licht und Glanze,
Unsere Heimat ist nicht hier!
Und wie froh die Sonne scheidet
Von des Tages leerem Schein,
Hüllet der, der wahrhaft, leidet
Sich in Schweigens Dunkel ein.
Stille wird's, ein säuselnd weben
Füllet bang den dunklen Raum,
Schwere Tropfen seh' ich schweben
An der Blätter grünem Saum.

IN THE GREENHOUSE.

Mighty domes and leafy bowers,
Em'rald arches grand and high,
Ye were born 'neath tropic showers.
Sad ye seem,—ah, tell me why!
Slow and still your arms are weaving
Mystic figures in the air,
And a perfume, anguish breathing,
Sorrow sweet arises there.
How ye show desire and longing
In your mighty arm's embrace,
Grasping, while vain hopes are thronging,
Only air and empty space!
I, too, know it, prison'd palm-trees!
One our lot, one pain we bear.
Tho' we're bathed in radiant sunbeams,
Yet our homeland is not here!
And so oft the sun at evening
Parts in twilight from the day.
Each of us, in silent grieving,
Bides the morrow as he may.
Now 'tis still, and yet a sighing
Thro' the palm house goes and grieves.
Heavy tear-drops now are lying
On the margins of the leaves.

(*Translated by F. F. Bullard.*)*

TRÄUME.

Sag', welch wunderbare Träume
Halten meinem Sinn umfangen,
Dass sie nicht wie leere Schäume
Sind in ödes Nichts vergangen?

Träume, die in jeder Stunde,
Jedem Tage schöner blüh'n,
Und mit ihrer Himmelskunde
Selig durch's Gemüthe ziehn?

Träume, die wie hehre Strahlen
In die Seele sich versenken,
Dort ein ewig Bild zu malen:
Allvergessen, Eingedenken!

DREAMS.

Say, oh, say, what wondrous dreamings
Keep my inmost soul revolving,
That they not like empty gleanings
Into nothing are dissolving?

Dreamings that with every hour,
Every day, in brightness grow,
And with their celestial power
Sweetly through the bosom flow?

Dreamings that like rays of splendor
Fill the bosom, never waning,
Lasting image there to render:
All forgetting, one retaining!

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Träume, wie wenn Frühlingssonne
Aus dem Schnee die Blüthen küsst,
Dass zu nie geahnter Wonne
Sie der neue Tag begrüsst,

Das sie wachsen, dass sie blühen,
Träumend spenden ihre Duft,
Sanft an deiner Brust verglühen,
Und dann sinken in die Gruft.

Dreamings like the sun that kisses
From the snow the buds new born,
That to strange and unknown blisses
They are greeted by the morn,

That expand they may and blossom,
Dreaming spend their odors suave,
Gently die upon thy bosom,
And then vanish in the grave.

(*Translated by Francis Hueffer.*)

SCHMERZEN.

Sonne, weinest jeden Abend
Dir die schönen Augen roth,
Wenn im Meeresspiegel badend
Dich erreicht der frühe Tod;
Doch ersteh'st in alter Pracht,
Glorie der düst'ren Welt,
Du am Morgen neu erwacht,
Wie ein stolzer Siegesheld!

Ach, wie sollte ich da klagen,
Wie, mein Herz, so schwer dich seh'n,
Muss die Sonne selbst verzagen,
Muss die Sonne untergeh'n?
Und gebieret Tod nur Leben,
Geben Schmerzen Wonnen nur:
O wie dank' ich, dass gegeben
Solche Schmerzen mir, Natur!

GRIEFS.

Sun, thou weepest every even
Thy resplendent glances red,
When into the sea from heaven
All too soon thou sinkest dead;
But new splendors thee adorn,
Glory of the darkened earth,
When thou wakest in the morn,
Hero-like of proudest worth!

Why should I in vain regretting
Load with heaviness my heart,
If the sun must find a setting,
If the sun e'en must depart?
And engenders death but living,
If but grief can lead to bliss:
Oh! I thank thee then for giving,
Nature, me such pain as this.

(*Translated by Francis Hueffer.*)

Before their publication "Träume" and "Im Treibhaus" were called by Wagner "Studien zu 'Tristan und Isolde.'" "Träume" (the final version) and "Schmerzen" were composed in 1857. "Im Treibhaus" was composed early in 1858.

Concert Overture, "In Autumn," for Full Orchestra, Op. 11.
Edvard Grieg*

(Born at Bergen, Norway, June 15, 1843; died there September 4, 1907.)

A note on the title-page of the score of the concert overture, "Im Herbst," states that the first performance was at the Birmingham (England) Musical Festival on August 29, 1888. Grieg conducted, and, according to the reporter of the *Musical Times*, "with marked

* Mr. Finck says: "In cyclopædias we generally find his name given as Edvard Hagerup Grieg, but he does not sanction the middle name, and never uses it in his correspondence. 'It is true,' he writes to me, 'that my baptismal name includes the Hagerup. My artist name, however, is simply E. G. The Hagerup which is to be found in most of the encyclopædias is derived in all probability from the archives of the Leipsic Conservatory'" (Finck's "Grieg," p. 2.)

After the battle of Culloden (1745) a merchant, Alexander Greig of Aberdeen, emigrated to Norway, made Bergen his dwelling-place, and changed his name to Grieg, that it might be pronounced correctly in Norwegian. He made every year a trip to Scotland to partake of the communion of the Scotch Reformed Church. He married Margretha Elisabeth Heitman. Their son John Grieg, a merchant, served as British Consul at Bergen, and married Maren Regine Haslund. Alexander Grieg was born to them. He also served as British Consul at Bergen, and wedded Gesine Judith Hagerup, and from her Edvard inherited "not only his Norwegianism, but his artistic taste and his musical gifts."

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1. Wonnevoller Mai . . . . . Gluck
   La Partenza / Mit einem gemalten Band . . . . . Beethoven
   Oh! had I Jubal's Lyre . . . . . Handel
   Alleluja . . . . . Mozart
2. Non t' accostar all' Urna / Heidenröslein . . . . . Schubert
   Ach! wenn ich doch ein Immchen wär' / Der Schmetterling / Gute Nacht . . . . . Franz
   Der Edelfalk / Walpurgisnacht . . . . . Loewe
3. Sternlein . . . . . Moussorgsky
   Die Lerche / Sprödes Kind . . . . . Rubinstein
   Er liebte mich . . . . . Tschaikowsky
   Sylvelin . . . . . Sinding
   Zueignung . . . . . R. Strauss
4. Paix du Soir . . . . . Grechaninov
   Le Train des Amours . . . . . Grieg
   Ouvre tes yeux bleus (request) . . . . . Massenet
   I'm not as other lassies . . . . . Hugo Wolf
   The Maiden and the Butterfly . . . . . Chadwick
   The Bluebell . . . . . MacDowell

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success as well as to the unconcealed amusement of an audience accustomed to Dr. Richter's undemonstrative style."

The first performance of the overture in America was at a Brooklyn (N.Y.) Philharmonic concert, November 24, 1888, led by Theodore Thomas. The first performance in Boston was at a concert of the Boston Symphony Orchestra, April 20, 1907, Dr. Muck conductor.

The overture was composed in the winter of 1865 at Rome, when Grieg was visiting that city for the first time. The Rev. W. A. Gray published a story told him by Grieg about the overture, and this story is quoted by Mr. Finck in his interesting Life of Grieg: "Gade wasn't always so good-humored. When, for example, I brought him some time afterwards the score of my overture, 'In Autumn,' he shook his head: 'No, Grieg, that won't do. You must go home and write something better.' I was quite disheartened by this verdict. Soon after, however, I obtained an unexpected revenge. I arranged the overture as a duet for the pianoforte and sent it to Stockholm, where, just then, the Academy of Music had announced a prize for the best overture. I was awarded the prize by the judges, of whom Gade was one. He must either have forgotten the piece in the intervening time, or have been in a very bad temper on the day when I showed it him."

The overture was the first of Grieg's work for orchestra alone. The statement that it was rewritten twenty years afterward has been denied by the composer. Only the orchestration was changed.

The overture is based on Grieg's song, "Autumn Storm" ("Efterårsstormon," in Op. 18), which was composed earlier in 1865 in Denmark, and on a Norwegian harvest song. C. Richard's poem, to which Grieg set music, is as follows:*—

In summer the woods are so green!
With twitter of singing birds between.
Then sings the storm king his mighty song
Till leaflets and birds are a trembling throng.
Again, in fury he sounds a blast,
And fading and pale they drop at last!
Another blast and now they fly
Afar in rain and sleet to die!

All are plundered by autumn gale;
Winter will now the earth assail.
All is so cold, so waste, so bare,
Dying and death are ev'rywhere.
Where art thou now, thou sun of gold?
Ah! thou art taken by storm king bold!
Pallor the cheeks of the roses cover,
Summer is over, summer is over.

The poor folk love the autumn gale,
They gather the faggots from hill and vale,
Which winter, who seems so hard and cruel,
Scatters abroad for winter's fuel.

* The translation into English is the one used in G. Schirmer's edition of the song.

His mantle then, white and soft, is laid
Over the wounds the storm has made.
And, howe'er so strong the wind may blow,
The summer is coming again, we know.

From each little seed, oh, hear the cry:
"Who cares to live, to live must die!"
From each little plant, oh, hear the shout:
"The sunshine is coming, spring out, spring out!"
For, howe'er so strongly the wind may blow,
The summer is coming again, we know!
Oh, joy to see the first flower blow,
The first spring flower in latest snow!

It should be remembered, however, that there is no motto on the title-page of the overture, nor does here Grieg allude to the fact that the overture is based on the song.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, and strings.

There is an introduction, Andante, D major, 3-4. A little figure introduced by wood-wind instruments after vigorous chords of strings and wind instruments becomes of much importance.

The main body of the overture begins Allegro agitato, D minor, 6-8. After four measures of preluding the pianissimo introduction of the song appears fortissimo (wind instruments). The opening phrase of the song is played by the first violins. The section beginning, "Then sings the storm king," is given to wood-wind instruments, to which horns and trumpets are added. Some transitional measures with short solo for oboe bring the second chief theme of the overture, a motive derived from the music in the song to "The poor folk love the autumn gale!" (F major, horns, wood-wind instruments, then violins). This thematic material is developed at length and treated in overture form. The concluding section, Allegro marcato e maestoso, D major, 3-4, is based on a Norwegian harvest song. This statement is made in the score. The song enters over a drone-bass.

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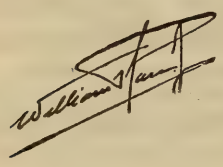

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Thirty-third Season, 1913-1914

Dr. KARL MUCK, Conductor

Programme of the

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WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE

TUESDAY EVENING, NOVEMBER 18

AT 8.15

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Glazounoff . . . . . Symphony in B-flat major, No. 5, Op. 55

I. Moderato maestoso; Allegro.
II. Scherzo: Moderato; Pochissimo meno mosso.
III. Andante.
IV. Allegro maestoso.

Smetana . . . . . Overture to "The Sold Bride"

Brahms . . Concerto in B-flat major, No. 2, for Pianoforte, Op. 83

I. Allegro non troppo.
II. Allegro appassionato.
III. Andante.
IV. Allegretto grazioso.

Weber . . . . . "Jubel" Overture

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Symphony in B-flat major, No. 5, Op. 55. Alexander Glazounoff

(Born at St. Petersburg, August 10, 1865; now living there.)

Glazounoff's fifth symphony was composed at St. Petersburg in 1895. It was published in 1896. It was performed for the first time in March, 1896, at one of the concerts of the New Russian School, organized by the publisher Belaïeff in St. Petersburg. The scherzo was then repeated in response to compelling applause. The first performance of the symphony in the United States was at a concert of the Philharmonic Society of New York, Anton Seidl conductor, March 5, 1898. The first performance in Boston was at a concert of the Boston Symphony Orchestra, November 24, 1906, Dr. Muck conductor.

The symphony, dedicated to Serge Tanéïeff,* is scored for three flutes (one interchangeable with piccolo), two oboes, three clarinets, one bass clarinet, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, bass drum, triangle, cymbals, little bells, harp, and strings.

I. Moderato maestoso, B-flat, 4-4. In this introductory section the sturdy chief theme of the allegro which follows is hinted at forcibly, and it is given to clarinets, bassoons, horns, tuba, and lower strings. There is preluding. The Allegro is in 2-2 and then 3-4. The first theme, which has been likened to the Sword motive in the "Ring," is announced by bassoon and violoncellos, while clarinets sustain. It

* Serge Tanéïeff was born in the government Vladimir, Russia, November 25, 1856. He is now living at Moscow. He studied the pianoforte with Nicholas Rubinstein and composition with Tschaikowsky at the Moscow Conservatory, of which he was afterward for some time (1885–89) the director, and was also teacher of theory in the school, a position that he still holds, or, at least, did hold a short time ago. (The Russian music schools have seen troublous times during the last year and a half, and resignations and dismissals have been frequent.) Tanéïeff made his first appearance as a pianist at Moscow in January, 1875, when he played Brahms's Concerto in D minor, and was loudly praised by critics and the general public, although the concerto was dismissed as an "unthankful" work. Tschaikowsky, as critic, wrote a glowing eulogy of the performance. It had been said, and without contradiction until the appearance of Modest Tschaikowsky's Life of his brother, that Tanéïeff was the first to play Peter's Concerto in B-flat minor in Russia. But the first performance in Russia was at St. Petersburg, November 1, 1875, when Kross was the pianist. Tanéïeff was the first to play the concerto at Moscow, November 12 of the same year, and he was the first to play Tschaikowsky's Concerto in C minor, Pianoforte Fantasia, Trio in A minor, and the posthumous Concerto in E-flat major. Tanéïeff spent some months at Paris, 1876–77. On his return he joined the faculty of the Moscow Conservatory. That Tschaikowsky admired Tanéïeff's talent, and was fond of him as a man, is shown by the correspondence published in Modest Tschaikowsky s Life. Tanéïeff has composed a symphony (played here at a Symphony concert, November 23, 1902); an opera, "The Oresteia" (1895); a concert overture "The Oresteia" (played here at a Symphony concert, February 14, 1903); a cantata, "Johannes Damascenus"; a half-dozen quartets (the one in B-flat minor, Op. 4, was performed here at a Symphony Quartet concert, November 27, 1905), choruses. One of his part songs, "Sunrise, has been sung here two or three times..

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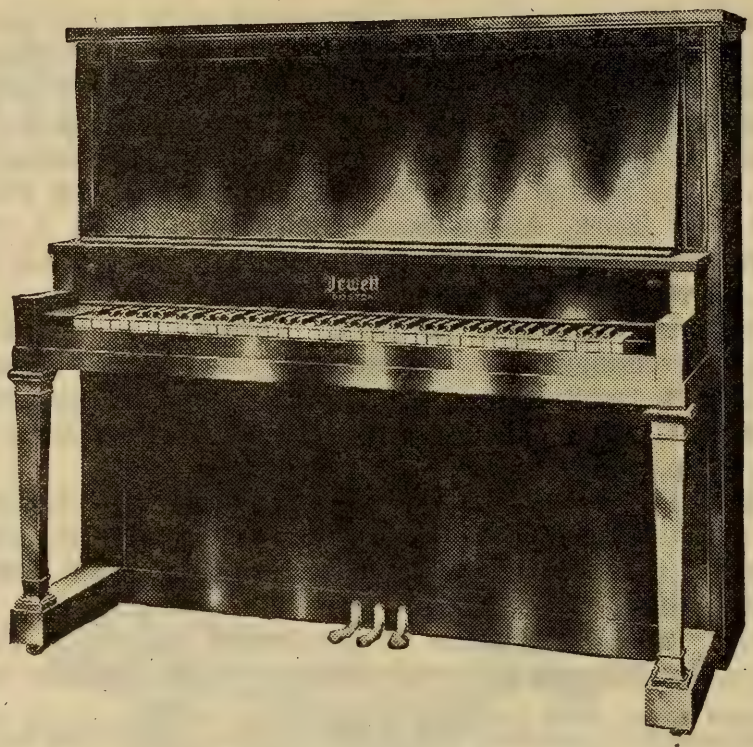

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is then given to oboe and first violins, and at last is sounded by the whole orchestra. The second and suave theme is sung by flute and clarinet against wood-wind chords, with harp arpeggios and strings *pizz.* This theme is developed to a mighty fortissimo. The use of these themes is easily discernible. There is a stirring coda.

II. Scherzo, moderato, G minor, 2-4. After a few measures of sportive preluding the first theme is given to flutes, oboe, clarinet. The second theme, of a little more decided character, is announced by flutes, clarinets, and violins. Pochissimo meno mosso. The flutes have a fresh theme, which, undergoing changes and appearing in various tonalities, is expressed finally by the full orchestra.

III. Andante, E-flat, 6-8. The movement is in the nature of a Romance. The chief and expressive theme has been likened to the opening measures of Radamès' famous air, "Celeste Aïda." Heavy chords for the brass change the mood. There is a cantilena for violins and violoncellos. After preluding on the dominant there is a return of the leading motive.

IV. Allegro maestoso, B-flat, 2-2. The movement begins at once, forte, with a martial theme (full orchestra). The other important themes used in this turbulent movement are a heavy motive, announced by bassoons, tuba, and lower strings, and, *animato,* one announced by clarinets, bassoons, violas, violoncellos, while double-classes and kettledrums maintain a pedal-point.

***

Alexander Constantinovitch Glazounoff is the son of a rich publisher and bookseller of St. Petersburg, whose grandfather established the firm in 1782. Alexander was in the "Real" school until his eighteenth year, and he then attended lectures at the University of St. Petersburg as a "voluntary," or non-attached, student. He has devoted himself wholly to music. When he was nine years old, he began to take pianoforte lessons with Elenovsky, a pupil of Felix Dreyschock and a pianist of talent, and it is to him that Glazounoff owed a certain swiftness in performance, the habit of reading at sight, and the rudimentary ideas of harmony. Encouraged by his teacher, Glazounoff ventured to compose, and in 1879 Balakireff

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advised him to continue his general studies and at the same time ground himself in classical music. A year later Balakireff recommended him to study privately with Rimsky-Korsakoff. Glazounoff studied composition and theory with Rimsky-Korsakoff for nearly two years. He himself has said: "We had a great deal of music at home, and everything we played remained fixed in my memory, so that, if I waked in the night, I could reconstruct even in the slightest details all I had heard earlier in the evening."

Following the advice of his teacher, he decided to write a symphony. It was finished in 1881, and performed for the first time with great success, at St. Petersburg, March 29, 1882, at one of the concerts conducted by Balakireff. Later this symphony (in E major) was reorchestrated by the composer four times, and it finally appeared as Op. 5. To the same epoch belong his first string quartet (Op. 1); the suite for piano (Op. 2); two overtures on Greek themes (Op. 3,* 6); his first serenade (Op. 7); and several compositions which were planned then, but elaborated later. In 1884 Glazounoff journeyed in foreign lands. He took part at Weimar in the festival of the Allgemeiner Deutscher Musik-Verein, when his first symphony was performed under the direction of Müller-Hartung. There he met Franz Liszt, who received him most cordially. In 1889 Glazounoff conducted (June 22) at Paris in the concerts of the Trocadéro, which were organized by the music publisher, Belaïeff, his second symphony and the symphonic poem, "Stenka Razine," written in memory of Borodin.

* This overture was performed at a concert of the Russian Musical Society, led by Anton Rubinstein, the leader of the faction opposed to Balakireff and the other members of the "Cabinet."

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In 1891 the following cablegram, dated St. Petersburg, October 8, was published in the newspapers of Boston:—

"A profound sensation was created here to-day. A young woman from Moscow was arrested, charged with being a Nihilist. She confessed, and admitted that she had left a trunk at the house of a well-known composer, Glazounoff, in which was a revolutionary proclamation. The police proceeded to Glazounoff's house and found the trunk. Glazounoff protested his innocence, declaring that he was utterly ignorant of the contents of the trunk. He was nevertheless compelled to deposit as bail fifteen thousand roubles, in order to avoid arrest pending inquiries to be made in the case."

Glazounoff suffered only temporary inconvenience. He was not imprisoned in the fortress of Saint Peter and Saint Paul, nor was he sent to Siberia; and later he wrote a cantata for the coronation of the present Tsar.

In 1897 Glazounoff visited London, and conducted his fourth symphony at a concert of the Philharmonic Society on July 1. (His fifth symphony had been produced in London at a Queen's Hall symphony concert led by Mr. H. J. Wood, January 30* of the same year, and it was performed again at a concert of the Royal College of Music, July 23 of that year, to the disgust of certain hide-bound conservatives. Thus a writer for the *Musical Times* said: "We have now heard M. Glazounoff's symphony twice, and we do not hesitate to protest against a work with such an ugly movement as the Finale being taught at

* Mrs. Newmarch, in her article "Glazounoff," in Grove's Dictionary (revised version), gives January 28 as the date; but see "The Year's Music," by A. C. R. Carter (London, 1898), and the *Musical Times* (London) of August, 1897.

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In 1899 Glazounoff was appointed professor of orchestration at the St. Petersburg Conservatory. In March, 1905, he, Liadoff, and other leading teachers at this institution espoused the cause of Rimsky-Korsakoff, who was ejected from the Conservatory for his sympathy with the students in political troubles, and they resigned their positions. Some months later he resigned his directorship of the Russian Musical Society. He, Rimsky-Korsakoff, and Liadoff were the conductors of the Russian Symphony Concerts* at St. Petersburg.

Glazounoff's chief works, all published by Belaïeff, are eight sym-

* For about a dozen years the concerts were given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera Orchestra; but the audiences were extremely small. An enthusiastic band of two hundred or more was faithful in attendance and subscription. Many important works were produced at these concerts, and various answers given to the stranger that wondered at the small attendance. The programmes were confined chiefly to orchestral compositions, and, when—I quote from "A. G.'s" letter to the *Signale* (Leipsic), January 2, 1901—a new pianoforte concerto or vocal composition was introduced, "the pianist or singer is not a celebrity, but a plain, ordinary mortal." This practice of selection was of course repugnant to the general public. "A. G." adds: "The conductors are distinguished musicians, celebrated theorists, delightful gentlemen,—everything but capable conductors; Rimsky-Korsakoff and Glazounoff, who are acknowledged masters of instrumentation, kill their own brilliant works when they put down the pen and take up the stick. Probably the partisan spirit shown in the programmes contributes largely to the failure of the concerts, which are named 'Russian,' but are only the amusement of a fraction of Russian composers, members of the 'Musical Left,' or the 'Young Russian School.' Rubinstein's name never appears on these programmes, Tschaikowsky's name is seldom seen, and many modern Russians are neglected. Pieces by Rimsky-Korsakoff, Glazounoff, Liapunoff, Liadoff, Cui, and others are performed for the first time at these concerts, and awaken general interest; but the public at large does not like politics or musical factions in the concert-hall, and it waits until the works are performed elsewhere. Yet the sincerity, enthusiasm, devotion, of this band of composers and their admirers, are admired throughout Russia." (Rimsky-Korsakoff died after this was written. He died June 21, 1908.)

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Overture to the Opera, "The Sold Bride". Friedrich Smetana

(Born at Leitomischl, Bohemia, March 2, 1824: died in the mad-house at Prague, May 12, 1884.)

"Prodana nevesta" ("Die verkaufte Braut"), a comic opera in three acts, the book by Karl Sabina, the music by Smetana, was performed for the first time at Prague, May 30, 1866.

The overture, which, according to Hanslick, might well serve as prelude to a comedy of Shakespeare,—and indeed the overture has been entitled in some concert halls "Comedy Overture,"—is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings.

The chief theme of the operatic score as well as of the dramatic action is the sale of the betrothed, and this furnishes the chief thematic material of the overture.

The overture begins vivacissimo, F major, 2-2, with the chief theme at once announced by strings and wood-wind in unison and octaves against heavy chords in brass and kettledrums. This theme is soon treated in fugal manner; the second violins lead, and are followed in turn by the first violins, violas, and first 'cellos, and second 'cellos and double-basses. The exposition is succeeded by a vigorous "diversion," or "subsidiary," for full orchestra. The fugal work is resumed; the wind instruments as well as the strings take part in it, and the subsidiary theme is used as a counter-subject. There is development

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fortissimo by full orchestra, and the chief theme is again announced as at the beginning. The second theme enters, a melody for oboe, accompanied by clarinets, bassoon, horn, second violins. This theme is as a fleeting episode; it is hardly developed at all, and is followed by a tuneful theme for violins and first 'cellos. The chief motive returns in the wood-wind, then in the strings, and the fugal work is resumed. The leading motive is reiterated as at the beginning of the overture (without the double-basses). The tonality is changed to D-flat major, and flutes and oboes take up the first subsidiary theme, which keeps coming in over harmonies in lower strings and wind, while the music sinks to pianissimo. Fragments of the first theme reappear in the strings, and there is a brilliant coda.

***

Smetana began to compose the opera in May, 1863. He completed the work March 15, 1866.

***

There is a story that Smetana was excited to the composition of "strictly national" music by a remark made at Weimar by Herbeck when they were guests of Liszt,—that the Czechs were simply reproductive artists. The opening of the Czechic Interims Theatre at Prague, November 18, 1862, was the first step toward the establishment of a native operatic art. Smetana finished in April, 1863, his first opera, "Branibori v Cechach," or "Die Brandenburger in Böhmen," but it was not performed until January 5, 1866. Karl Sebor was more

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fortunate: his opera, "Templari na Morave," was performed in the Czechic Theatre in 1865.

The libretto of Smetana's first opera was undramatic, improbable, ridiculous. The Bohemian operas before Smetana were in the old forms of the Italian, French, and German schools, and the public accused Smetana of "Wagnerism," the charge brought in Paris against Bizet even before "Carmen" saw the footlights. Smetana was a follower of Wagner in opera and of Liszt in the symphonic poem. He believed in the ever-flowing melody in the operatic orchestra; this melody should never interrupt, never disturb, the dramatic sense; the music should have a consistent physiognomy; it should characterize the dramatic; the *Leit-motive* should individualize; but Smetana knew the folly of imitation, nor was he the kind of man to play the sedulous ape. He once said, "We cannot compose as Wagner composes," and therefore he sought to place in the frame of Wagnerian reform his own national style, his musical individuality, which had grown up in closest intimacy with his love of the soil, with the life, songs, legends, of his countrymen.

When they celebrated the one hundredth performance of "The Sold Bride" at Prague, May 5, 1882, Smetana said: "I did not compose it from any ambitious desire, but rather as a scornful defiance, for they accused me after my first opera of being a Wagnerite, one that could do nothing in a light and popular style." The opera was composed, according to him, between January 5 and May 30, 1866; but Ottokar Hostinsky recalls the fact that in 1865 Smetana had performed fragments from a comic operetta, and Teige goes further and says the work was begun as far back as May, 1863. However this may be, Smetana composed at first only lyric parts, which were connected, twenty of them, by spoken dialogue. The opera was in two acts and without change of scene when it was produced.

When there was talk of a performance at the Opéra-Comique, Paris, Smetana added a male chorus in praise of beer, an air for Marenka, and a dance (Skoena). The first act of the original version was divided into two scenes, and soon afterward the first scene was closed with a polka,

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and the second scene introduced with a furiant; * so now the opera is in three acts. Smetana changed the spoken dialogue into recitative for the production of the opera at St. Petersburg in January, 1871, and this recitative is used to-day even in Czech theatres.

"The Sold Bride" was performed for the first time before a German-Austrian public at the International Music and Theatre Exhibition at Vienna in 1892 (June 1).† As Hlavác says: ‡ "Those who understood the situation were not surprised when Director Schubert appeared in Vienna in 1892 with his Bohemian Theatre and gave two works of Smetana, that the surprise of the audience was so great, and on all sides was heard, 'How is it possible that such genius was not recognized long ago?' For, as far as Austria is concerned, Smetana first became known in Vienna, June, 1892, where they had previously had no idea of the importance of his creations. . . . There is something in 'Die verkaufte Braut' which satisfies every one. The Wagnerian can find nothing to object to, the lover of melody is more than happy, and friends and partisans of healthy artistic realism applaud vociferously. Not that Smetana is to be looked up to as the long-sought, universal musical genius, who has accomplished the union and perfect reconciliation of all the different theories of music. Smetana, in his high understanding of art, clearly and rightly estimated all these theories and appropriated them to his own use. This had no influence, however, on his inventive power; the effect was seen only in the expression of his thought; for he remained his own master in spite of all influences. This, all admit, even the speculator in coincidences and the hunter after imitations. The charm of Smetana to the outside world lies in the fact that, while the national character remains the foundation of his thought, he knew how to clothe the national Bohemian music in modern and high forms, and at the same time remain truly original, always himself, always Smetana. And so 'Die

* Also known as the "sedálk" (the peasant), a characteristic and popular Bohemian dance, in which the male imitates a proud, puffed-up peasant, who at first dances alone, arms akimbo, and stamps; his partner then dances about him, or spins about on the same spot, until they embrace and dance slowly the sousedska, a species of ländler.

† Adolf Tschech, whose real name was Taussig, conductor of Czech operas at this exhibition, died late in 1903 at Prague at the age of sixty-three.

‡ Translated into English by Josephine Upson Cady.

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verkaufte Braut' has become a national comic opera, which, in the outlining of a dramatic depiction of village life in Bohemia, is true in the action and music, without turning the realistic side of it into the realism of a 'Mala Vita' * or 'Santa Lucia.' In this truly artistic moderation, Smetana shows that it is not necessary to depict common people as rude and unrefined, and, although most of Smetana's operas are laid in villages, as is also 'Pagliacci,' he did not turn to the tragical, as Mascagni and Leoncavallo have done."

The success of "The Sold Bride" led to Smetana's appointment as conductor of the opera. (His deafness obliged him in 1874 to give up all conducting.) This appointment gave him great honor, small wages (twelve hundred florins), many enviers and enemies.

It was announced in the summer of 1903 that "The Sold Bride" would be produced for the first time in the United States and in English at the Metropolitan Opera House, New York, by Mr. Conried, in the course of the next season. Mr. Charles Henry Meltzer Englished the libretto, and there was a report that Mme. Camille Seygard would be the heroine. This version of the opera has not yet been performed

The first performance of "Der verkaufte Braut" in America was at the Metropolitan Opera House, New York, February 19, 1909: Marie, Emmy Destinn; Kathinka, Marie Mattfield; Hans, Carl Jorn; Kruschina, Robert Blass; Kezal, Adamo Didur; Mischa, Adolf Muehlmann; Wenzel, Albert Reiss; Agnes, Henrietta Wakefield; Springer, Julius Bayer; Esmeralda, Isabelle L'Huiller; Muff, Ludwig Burgstaller. Gustav Mahler conducted.

The other operas of Smetana are "Dalibor," † serious opera in three acts, book by Josef Wenzig, Prague, May 16, 1868; "Libusa," festival opera in three acts, book by Wenzig, Prague, June 11, 1881; "Dve Vdovy" ("The Two Widows"), founded by Emanuel Züngel on a comedy by Mallefilles, Prague, March 27, 1874, revised in 1877; "Hubicka" ("The Kiss"), comic opera, book by Eliska Krasnohorska,

* "Mala Vita," opera by Umberto Giordano (Rome, February 21, 1892, revived at Milan in 1897 as "Il Vito"). "A Santa Lucia," by Pierantonio Tasca (Kroll's Theatre, Berlin, November 16, 1892). Gemma Bellincioni as the leading woman made a profound sensation when these operas were performed at Vienna,—"Mala Vita" in 1892, "A Santa Lucia" in 1893.

† The New York *Tribune* of October 11, 1909, published the following cable despatch, date Berlin, October 10: "Smetana's opera 'Dalibor' was sung for the first time in Germany to-night at the royal opera house and led to a minor anti-Czech demonstration from the cheaper seats where the minority maintained a persistent hissing. The production was due to the desire of Emmy Destinn, who is of Czech origin, to sing her countryman's music on the Berlin stage Protests appeared in the press against the performance on account of the Czech hostility to Germans in Bohemia and against extending the hospitality of royal theatres to Czech art. The opera house, however, was crowded with a fashionable audience, which enthusiastically applauded Smetana's work and Mme. Destinn's fine singing in the part of Milada."

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Prague, November 7, 1876; "Tajemstvi" ("The Secret"), comic opera, book by Eliska Krasnohorska, September 18, 1878; "Certova stena" ("The Devil's Wall"), comic opera, book by Eliska Krasnohorska, Prague, October 29, 1882. The opera "Viola," founded on Shakespeare's "Twelfth Night," begun in 1876, and in the composer's mind just before madness came upon him, was not finished. Fifteen pages of the manuscript were fully scored, and fifty pages include the voice parts with an accompaniment of string quartet, but with the other orchestral parts unfilled. The title "comic opera," given to some of the operas, should not mislead one: the librettos include serious, even tragic, situations; thus the story of "The Secret" is not unlike that of Erckmann-Chatrian's "Les Rantzau," chosen by Mascagni for operatic use (Florence, November 10, 1892).

Smetana's operas have been performed at Prague in cycle form.

The reader interested in Czech music and musicians is referred to "Smetana," an excellent biography by William Ritter, Paris, 1908; "Smetana," a biography by Bromislav Wellek (Prague, 1895); "Ein Vierteljahrhundert Bömischer Musik," by Emanuel Chvala (Prague, 1887); "Das Böhmische National Theater in der ersten internationalen Musik- und Theater-Ausstellung zu Wien im Jahre 1902," by Fr. Ad. Subert (Prague, 1882); "Zdenko Fibich," by C. L. Richter (Prague, 1900); "Bohème," a volume in the series, "Histoire de la Musique," by Albert Soubies (Paris, 1898); articles by Friedrich Hlavác and J. J. Kral, published respectively in the American magazines, *Music Review* and *Music;* the article, "Friedrich Smetana," in "Famous Composers," new series, vol. i. (Boston, 1900); and articles in the *Mercure Musical* (Paris) of February and March, 1907.

Concerto No. 2, in B-flat major, for Pianoforte and Orchestra, Op. 83 . . . . . Johannes Brahms

(Born at Hamburg on May 7, 1833; died at Vienna on April 3, 1897.)

The Second Concerto of Brahms was composed in the summer of 1881 at Pressbaum, near Vienna. The composer also worked on "Nänie" (Schiller's poem), for chorus and orchestra (Op. 82), to which he was moved by the death of Anselm Feuerbach, the painter.

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Miss Florence May, in her Life of Brahms, says that the manuscripts of "Nänie" and of portions of the concerto were soon lent to his friend, Theodor Billroth,* the eminent Viennese professor of surgery, "the concerto movements being handed to him with the words, 'a few little pianoforte pieces.'" "It is always a delight to me," wrote Billroth, "when Brahms, after paying me a short visit, during which we have talked of indifferent things, takes a roll out of his great-coat pocket and says casually, 'Look at that and write me what you think of it.'"

In 1881, when Brahms was forty-eight years old, he made a concert tour, and played the pianoforte part of his new concerto. The first performance was at Stuttgart, November 22, when Seyfrix conducted. Other performances of the work were as follows: Meiningen, November 27; Zürich, Breslau, Vienna, December 6, 20, 26, respectively; Leipsic, Homburg (Philharmonic), Berlin (Meiningen), Kiel, Bremen, Hamburg (Meiningen), Münster, Utrecht, in January, 1882, and Frankfort-on-the-Main in February of that year. After the concert at Meiningen, where Brahms was the guest of the reigning Duke George, the duke gave the cross of his family order to the composer.

At Leipsic the concerto was coolly received. Hans von Bülow knew this, and when he gave three concerts there in March, 1882, with his Meiningen orchestra, he devoted two of them, respectively, to Beethoven and Brahms. At the latter he himself played the Concerto in D minor, No. 1, and the orchestra accompanied without a conductor. The applause which followed the movements of Brahms's C minor Symphony did not satisfy von Bülow, who asked his orchestra to repeat the third movement, and, after the work was concluded, he addressed the audience. "He had," he said, "arranged the Brahms programme by express command of his duke, who had desired that the Leipsic public should know how the symphony should be performed; and also to obtain satisfaction for the coldness manifested towards the composer on his appearance with the new concerto at the Gewandhaus on January 1."

Brahms's last appearance in public as a conductor was at Eugen d'Albert's concert in Berlin, January 10, 1896, and he then conducted his two pianoforte concertos and Academic Overture.

* Billroth was born at Bergen, on the island of Rügen, April 26, 1829. He died at Abazzia, February 6, 1894. He was a thoroughly educated musician, and a book by him, "Wer ist musikalisch?" was edited by Hanslick and published in Berlin in 1896.

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This concerto was published in 1882. It is dedicated by the composer to "his dear friend and teacher, Eduard Marxsen." * The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

I. The first movement, Allegro non troppo, B-flat major, 4-4, opens with hints at the first theme. The horn gives out a phrase, and the pianoforte answers; another horn phrase is answered by the pianoforte, and the wood-wind, strengthened later by strings, completes the period. Cadenza-like passage-work for the pianoforte alone follows, and this leads to a tutti, in which the first and second themes, also subsidiary themes, are exposed. The development comes with the repetition, and it is long and elaborate. The successive appearances of the various themes are interspersed with ornate passage-work. The free fantasia is also long and elaborate, and it ends pianissimo with arpeggio effects for the pianoforte, and leads to the reentrance of the first theme. The third section of the movement begins in about the same manner as the movement itself did, but the development adheres as a rule to the scheme laid out in the repetition portion of the first part. The coda is in the shape of decrescendo passage-work with ornamental arpeggios for the pianoforte. A few fortissimo measures bring the close.

II. A long allegro appassionato (D minor, 3-4) follows the first allegro. Miss May, in her Life of Brahms, says: "Probably few hearers of the work would subscribe to the reason for this innovation given by the composer to his friend Billroth: 'When I asked him about it, he said that the opening movement appeared to him too simple; he required something strongly passionate before the equally simple andante.' If anything of the usual meaning of the word

* Marxsen was born on July 23, 1806, at Nienstädten, near Altona. He died at Altona, November 18, 1887. He studied at Altona, Hamburg, and in 1830 at Vienna. He made Hamburg his home and taught there. Brahms at the age of twelve began to study with him at Altona, and made his first appearance in public as a pianist, November 20, 1847, at Hamburg. Marxsen received the title of Royal Music Director in 1875.

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'simple' is to be attached to its use here,—*i.e.*, something without complication and easy of comprehension,—it must be said that the second movement of the concerto, in spite of its passionate character, is very much simpler than the first. Its plan, whilst containing points of originality, is perfectly symmetrical, and stands out in well-balanced proportions clearly evident to the imagination. The first movement, on the other hand, is extraordinarily difficult to grasp as a whole, partly on account of its great length, but still more from the ambiguity of the rôle assigned to the solo instrument on its entry after the first orchestral 'tutti.' The principle to be traced in the first movements of the concertos of Mozart and Beethoven by giving to the solo, on each entry, something of the character of a brilliant improvisation, supported by the band, on the material of a preceding 'tutti,' insures for it a clearly defined position, and, whilst preserving a due balance between the orchestra and the solo instrument, lends contrast to the movement as a whole. Brahms would almost seem, in the instance under consideration, to have deliberately degraded the pianoforte from its legitimate position as dominant factor in its own domain. True, it enters with eight bars' quasi-improvisatory restatement of the principal theme, but it sinks immediately afterwards to occupy the subordinate rôle of the answering voice in a kind of antiphonal duet with the orchestra, which it imitates almost servilely, fragment by fragment, during a lengthy succession of bars. This method of treatment robs the solo, not only of its effect, but almost of its very *raison d'être*, and, by blurring the outline of the movement, is probably chiefly answerable for the sense of fatigue, to which even Billroth confessed, that most people feel after listening to a performance of the entire work."

The second movement is in the form of a scherzo. A middle passage in D major answers for the traditional trio. The development is unusually long.

III. The third movement, Andante, B-flat major, 6-4, opens with the announcement and development of an expressive theme, which is first sung by a solo violoncello and then by first violins and bassoons. The pianoforte enters afterwards with free preluding passages The orchestra takes up the chief theme again. There is figuration of a varied character for the pianoforte (B-flat major, B-flat minor). A transitional passage in B major leads to the last return of the theme,

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at first in B major and then in B-flat major. The orchestra uses it for the coda, while the pianoforte has trills and arpeggios.

IV. The finale, Allegretto grazioso, B-flat major, 2-4, is in free rondo form. There are three themes: the first a lively one announced by the pianoforte and developed at length by it and the orchestra; a more cantabile theme, of a Hungarian character, in thirds and sixths, given out alternately by strings and wood-wind to an arpeggio accompaniment in the pianoforte; and a playful theme, which first appears in the pianoforte with a pizzicato string accompaniment. These themes are developed elaborately. There is a long coda, un poco più presto.

JUBILEE OVERTURE . . . . . CARL MARIA VON WEBER

(Born at Eutin, in the grand-duchy of Oldenburg, on December 18, 1786; died in London on June 5, 1826.)

The "Jubel" overture and the "Jubel" cantata were composed by von Weber for the festival to celebrate the fiftieth anniversary of the ascension of the King of Saxony, Friedrich August I., to the throne. The overture, however, has no connection with the cantata.

Weber began the composition of the overture at Dresden, September 2, 1818. He completed the work on September 11. On the 20th he wrote in his diary: "Festival-day. At night grand court concert in the Opera House. My Jubilee overture went finely." September 23: "Grand church concert in Neustadt-Dresden. Everything went well; best of all my overture and cantata which made a great effect. God be thanked for this." 1819, June 21: "Completed the pianoforte score of the Jubilee overture."

The autograph manuscript is in the private library of the King of Saxony at Dresden.

The overture was composed after Weber learned, to his great disappointment, that the cantata would not be performed at the festival concert. The programme of this concert on September 20, 1818, was as follows:—

1. WEBER . . . . . Jubilee Overture
2. MORLACCHI . . . . . Aria from "Boadicea"
   Frl. FUNK
3. POLLEDRO . . . . . Violin Concerto
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ROTH.
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The overture begins with a pompous introduction, Adagio, E major, 3-4. The main body of the work is in E major, Presto assai, 2-2. The first theme enters fortissimo for full orchestra, and is developed at considerable length. A descending phrase for 'cellos brings in the light second theme, B major, for wood-wind and horns. This theme is fully developed, and the free fantasia is largely of a contrapuntal nature. There is a recapitulation of the first section with the second theme in E major. The coda, Andante, E major, 3-4, is built on the national hymn, "Heil dir im Siegerkranz" ("God save the King"). The theme is given in full harmony to the wind choir while the strings play a "whizzing counterpoint" against it.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings; and two piccolos, two flutes in octave, and, *ad libitum*, triangle, cymbals, and bass drum were indicated by Weber for the coda.

It has been said that the first performance of the Jubilee overture in the United States was by the Philharmonic Society of New York, April 22, 1843, but the overture was performed in Boston at a concert of the Boston Academy of Music, February 26, 1842. The first performance at a concert of the Boston Symphony Orchestra in Boston was on February 24, 1883.

***

"God save the King" was performed for the first time in public, it is stated, at a dinner in 1740 to celebrate the taking of Portobello by Admiral Vernon (November 20, 1739), and it is also said that it was sung by Henry Carey as his own composition, both words and music.

Carey's authorship of the music has been denied. For a discussion

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of this matter with reference to the "Ayre" of Dr. Bull (1619), the Scotch carol "Remember, O thou Man," in Ravenscroft's "Melismata" (1611), and other airs, one by Purcell, see the article "God save the King" in Grove's Dictionary of Music and Musicians (revised edition), vol. ii. pp. 188–191. Chappell's "Popular Music," Cummings' "God save the King" (1902), and Louis C. Elson's "National Music of America" may also be consulted.

The music of "God save the King" was adopted as the Danish national air (circa 1790). The Berlin form, "Heil dir im Siegerkranz," by Balthasar Gerhard Schumacher, was published in the *Spenerscher Zeitung*, Berlin, December 17, 1793.

Weber introduced the tune in his cantata "Kampf und Sieg" (1815) as well as in the Jubilee overture, and twice harmonized it for four voices. Beethoven used it for pianoforte variations for solo and chorus with accompaniment of pianoforte, violin, and 'cello, and introduced it into his Battle symphony.

In the United States it has long been known as "America" with the words, "My Country, 'tis of thee," by the Rev. S. F. Smith (1832).

***

The London *Chronicle* of September 12, 1911, published this paragraph: "It was in an Ostend café, and the band out of compliment to a party of German visitors had played the national anthem of the Fatherland. But, although requested, they would not tickle the patriotism of the English present by rendering 'God save the King.' 'And why not?' asked the writer of the polyglot waiter who attended him. 'Had the Anglo-Belgian *entente cordiale* suddenly broken down, or what?' 'Nein,' replied he of the many languages. 'Eet vas becos eef zay blay eet, ze Anglais tink all over und valk out.'"

And on September 14 the following:—

"If the Englishman in the Ostend café had succeeded in getting the band to play 'God save the King,' the Germans, already favored with their national anthem (presumably 'Die Wacht am Rhein'), would have taken it for a second compliment to them. By appropriating our tune to 'Heil dir im Siegerkranz' the Germans have made such misconceptions numerous. More than once, in the course of a patriotic German selection, this writer has seen English tourists abroad suddenly spring to attention under the impression that it was their sovereign who was being honored. 'Rule, Britannia,' is safe from ambiguity."

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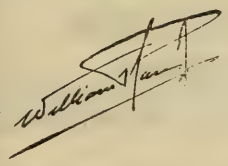

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WITH HISTORICAL AND DESCRIPTIVE
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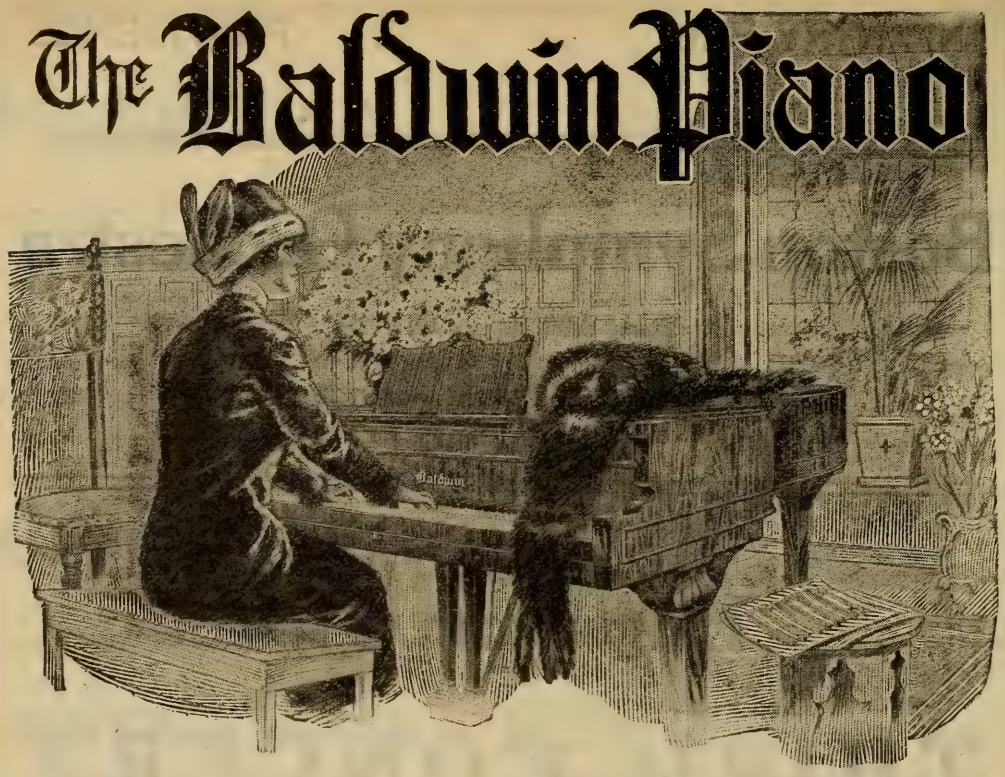

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Wendler, G.
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Thirty-third Season, 1913–1914

Dr. KARL MUCK, Conductor

THIRD CONCERT

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AT 8.15

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Schubert . . . . . Unfinished Symphony in B minor

I. Allegro moderato.
II. Andante con moto.

Bizet . . . Suite No. 1, from the Music for Alphonse Daudet's Play, "L'Arlésienne"

I. Prélude.
II. Minuetto.
III. Adagietto.
IV. Carillon.

Lalo . . . . . Overture to "Le Roi d'Ys"

Brahms . . . Concerto in D major, for Violin and Orchestra, Op. 77.

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II. Adagio.
III. Allegro giocoso, ma non troppo vivace.

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(Born at Lichtenthal, near Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

Two brothers, Anselm and Joseph Hüttenbrenner, were fond of Schubert. Their home was in Graz, Styria, but they were living at Vienna. Anselm was a musician; Joseph was in a government office. Anselm took Schubert to call on Beethoven, and there is a story that the sick man said, "You, Anselm, have my mind; but Franz has my soul." Anselm closed the eyes of Beethoven in death. These brothers were constant in endeavor to make Schubert known. Anselm went so far as to publish a set of "Erl King Waltzes," and assisted in putting Schubert's opera, "Alfonso and Estrella" (1822) in rehearsal at Graz, where it would have been performed if the score had not been too difficult for the orchestra. In 1822 Schubert was elected an honorary member of musical societies of Linz and Graz. In return for the compliment from Graz, he began the Symphony in B minor, No. 8 (October 30, 1822). He finished the Allegro and the Andante, and he wrote nine measures of the Scherzo. Schubert visited Graz in 1827, but neither there nor elsewhere did he ever hear his unfinished work.

Anselm Hüttenbrenner went back to his home about 1820, and it was during a visit to Vienna that he saw Beethoven dying. Joseph remained at Vienna, and in 1860 he wrote from the office of the Minister of the Interior a singular letter to Johann Herbeck, who then conducted the concerts of the Gesellschaft der Musikfreunde. He begged permission to sing in the concerts as a member of the society, and urged him to look over symphonies, overtures, songs, quartets, choruses, by Anselm. He added, toward the end of the letter: "He [Anselm] has a treasure in Schubert's B minor symphony, which we put on a level with the great symphony in C, his instrumental swan-song, and any one of the symphonies by Beethoven."

Herbeck was inactive and silent for five years, although several times he visited Graz. Perhaps he was afraid that, if the manuscript came to light, he could not gain possession of it, and the symphony, like the one in C, would be produced elsewhere than at Vienna. Perhaps he thought the price of producing one of Anselm Hütten-

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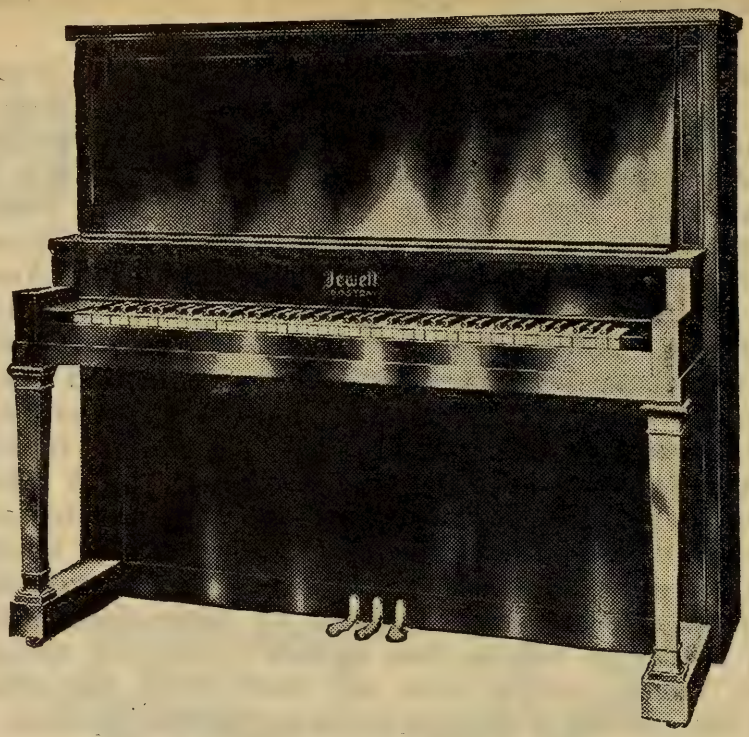

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brenner's works in Vienna too dear, and there is reason to believe th Joseph insisted on this condition. (See "Johann Herbeck," by L. Herbeck, Vienna, 1885, p. 165.)

In 1865 Herbeck was obliged to journey with his sister-in-law, who sought health. They stopped in Graz, and on May 1 he went to Over-Andritz, where the old and tired Anselm, in a hidden, little one-story cottage, was awaiting death. Herbeck sat down in a humble inn. He talked with the landlord, who told him that Anselm was in the habit of breakfasting there. While they were talking, Anselm appeared. After a few words Herbeck said, "I am here to ask permission to produce one of your works at Vienna." The old man brightened, his indifference dropped from him, and after breakfast he took him to his home. The work-room was stuffed with yellow and dusty papers, all in confusion. Anselm showed his own manuscripts, and finally Herbeck chose one of the ten overtures for performance. "It is my purpose," he said, "to bring forward three contemporaries, Schubert, Hüttenbrenner, and Lachner, in one concert before the Viennese public. It would naturally be very appropriate to represent Schubert by a new work." "Oh, I have still a lot of things by Schubert," answered the old man; and he pulled a mass of papers out of an old-fashioned chest. Herbeck immediately saw on the cover of a manuscript "Symphonie in H moll," in Schubert's handwriting. Herbeck looked the symphony over. "This would do. Will you let me have it copied immediately at my cost?" "There is no hurry," answered Anselm, "take it with you."

The symphony was first played at a Gesellschaft concert, Vienna, December 17, 1865, under Herbeck's direction. The programme was as follows:—

Overture in C minor (new) . . . . . *Hüttenbrenner*
Symphonie in B minor . . . . . *Schubert*
1. Allegro } (MS. First time.)
2. Andante }
3. Presto vivace, D major
Old German Songs, unaccompanied
1. Liebesklage } . . . . . *Herbeck*
2. Jägerglück } (First time.)
Symphony in A . . . . . *Mendelssohn*

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What was this "Presto vivace, D major," put on the programme as the third movement of the "Unfinished" Symphony? There are only nine measures of the Scherzo, which is in B minor. Neither Ludwig Herbeck nor Hanslick tells us.

Hüttenbrenner's overture was described as "respectable Kapellmeistermusik"; "no one can deny its smoothness of style and a certain skill in the workmanship." The composer died in 1868.

The Unfinished Symphony was played at the Crystal Palace, Sydenham, in 1867.

The first performance in Boston was by the Orchestral Union, led by Mr. Zerrahn, February 26, 1868.

The first performance at a concert of the Boston Symphony Orchestra in Boston was on February 11, 1882, Mr. Henschel, conductor.

The symphony remained a fragment, as "Christabel," until a Berliner named August Ludwig added two movements of his own invention. He entitled the third "Philosophen-Scherzo," in which "a ring was put through the nose of the bear Learning, *i.e.*, counterpoint, that he might dance, to the amusement of all." "The second and tender theme conjures from the fairyland of poetry (Invention) a fay which tames and frees the bear, who pines in constraint." The Finale is a "March of Fate," and it is described by the composer at length and in fearsome words. The motto is, "Brazen stalks Fate, yet is she crowned with roses and love!" "Truly," says Ludwig, "Fate has stalked with brazen steps over our ancient masters. A new age has awakened a new music-era." There is much more of this. The incredible work, the Unfinished Symphony of Schubert, finished

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by August Ludwig, was performed at the Philharmonie, Berlin, December 8, 1892.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings.

The first movement, Allegro moderato, B minor, 3-4, opens with a solemn phrase in 'cellos and double-basses in low octaves. The first and second violins enter in the ninth measure with restless passage-work in thirds and sixths, an accompaniment to a lamenting theme of oboe and clarinet. There has been dispute concerning the classification of these motives. Let us quote Mr. W. F. Apthorp: "I have long been in doubt exactly how to classify these three phrases; indeed, I think I have classified them differently each time I have had to analyze the symphony for these programme-books. It seems to me, however, on maturer consideration, that the true classification, the one most consistent with the ordinary canons of the sonata-form, is this. The plaintive melody of the oboe and clarinet is but the continuation and further development of the initial phrase of the 'cellos and double-basses—or the response to it—and the two together constitute the first and second members of the first theme. The nervous passage-work in the violins is the counter-theme to this." The development is suddenly cut short by syncopated chords in the full orchestra. A long-held D in horns and bassoons is followed by a modulation to G major, and the most Schubertian second theme is sung first by 'cellos against syncopated harmonies in the violas and the clarinets, and then by violins in octaves. The development is soon of an imitative contrapuntal character. The free fantasia is a long

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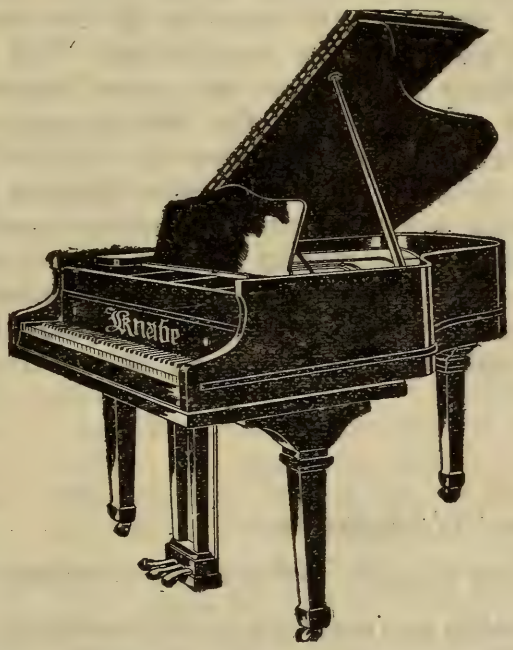

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and elaborate working-out of the first section of the first theme. The third part of the movement begins with the first theme in the tonic, and the second theme enters in D major. The coda is short and based on the first section of the first theme.

The second movement, Andante con moto, E major, 3-8, is in sonatina form, "the sonata form without the free fantasia." The first theme is in E major in the strings. Wind instruments interrupt occasionally. A subsidiary theme is given out forte by wood-wind and brass over a contrapuntal bass in all the strings. There is a return of the first theme in the wood-wind. The second theme is a clarinet solo in C-sharp minor over syncopated harmonies in the strings. The theme suffers modulation in the development. A subsidiary in C-sharp minor is announced fortissimo by the full orchestra, and a theme in D major follows; the first violins imitate the 'cellos and the double-basses against a syncopated accompaniment in second violins and violas. There is a free closing passage, based on figures from this conclusion theme. The second part of the movement is planned according to the same scheme with the conventionally regular changes of tonality. The coda is short and built on the conclusion theme and the first theme.

SUITE NO. 1, FROM "L'ARLÉSIENNE" . . . . . GEORGES* BIZET

(Born at Paris, October 25, 1838; died at Bougival the night of June 2–3, 1875.)

When Léon Carvalho was manager of the Vaudeville Theatre, Paris, he wished to revive the melodrama, the dramatic piece with incidental and at times accentuating music. He chose as dramatist Alphonse Daudet, who happened to have a Provençal play ready for the Vaudeville. He chose as musician Bizet, whose "Djamileh," an opera in one act, produced at the Opéra-Comique on May 22, 1872, had been praised by only a few critics. The libretto and the incapacity of a Mme.

* Alexandre César Léopold Bizet is the name of the composer of "Carmen." The name Georges was given to him by his godfather; and as Georges he was always known to his family, his friends, and the world at large. Only in official papers, as a citizen of France, and in the archives of the Conservatory, was he named Alexandre César Léopold.

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Prelly, a woman of society who longed for applause as a public singer, did woful injury to the composer. Bizet was accused of being a Wagnerite, and Wagner was not then in fashion.

"L'Arlésienne," a piece in three acts, was produced at the Vaudeville on October 1, 1872. The cast was as follows: Balthazar, Parade; Fréderi, Abel; Mitifio, Régnier; Le Patron Marc, Colson; Francet, Cornaglia; L'Équipage, Lacroix; Rose Mamaï, Mme. Fargueil; Mère Renaud, Mme. Alexis; L'Innocent, Miss Morand; Vivette, Jeanne Bartet. The play was not liked, and there were only fifteen performances. Various objections were made against it: there was no action; it was "too literary"; it was too psychological, etc. The audience chattered or yawned during the prelude and the entr'actes. Good-natured dramatic critics asked why there was such "orchestral cacophony"; but the menuet-intermezzo pleased by its frank, gay rhythm. The music as a whole shared the fate of the piece. "Its character harmonizes happily with the general color of the work. . . . There is nothing distinguished in the score. . . . The composer seems to have wished to hide himself behind the dramatist. The melodrama thus loses in importance."

Now the orchestra at the Vaudeville was singularly composed. According to Adolphe Jullien, it was made up of seven first violins, no second violins, two violas, five 'cellos, two double-basses, flute, oboe, cornet-à-pistons, two horns, two bassoons, drums, harmonium, piano. Charles Pigot gives a different list: two flutes, an oboe interchangeable with English horn, one clarinet, two bassoons, one saxophone, two horns, kettledrums, seven violins, one viola, five 'cellos, two double-basses, pianoforte.* Pigot says the harmonium was put in the wings to support the choruses in this particular piece, and it was played now by Bizet and now by Guiraud.† For this orchestra Bizet wrote his original score. The conductor was Constantin.‡

* Ernest Reyer gave the same list of instruments in his review published in the *Journal des Débats*.

† Ernest Guiraud was born at New Orleans (U.S.A.) in 1837; he died at Paris in 1892. Educated at the Paris Conservatory, he took the *Prix de Rome* in 1859. He wrote operas, orchestral suites and overtures, pieces for solo instruments, songs, and a Treatise on Instrumentation. He taught at the Conservatory, and was a member of the Institute.

‡ Titus Charles Constantin, born at Marseilles in 1835, died at Paris in 1891. A conductor of concert theatre, and opera orchestras he wrote some overtures and other pieces.

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Le long des Saules	" "
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After the failure of the piece Bizet chose certain numbers out of the twenty-seven, rescored them, and arranged them in the form of a suite. The first performance of this version was at a Pasdeloup concert on November 10, 1872. The first performance of this suite in Boston was at a Philharmonic concert on April 2, 1881. After the death of Bizet a suite No. 2 was arranged by Guiraud from other numbers of the melodrama.

This suite is scored for two flutes, two oboes (the second of which is interchangeable with cor anglais in the first movement), two clarinets, two bassoons, alto saxophone, four horns, two trumpets, two cornets, three trombones, kettledrums, snare-drum, harp, strings.

"L'Arlésienne" was revived at the Odéon, Paris, on May 5, 1885, when Bizet's revised score was played by Colonne's orchestra. Paul Mounet was the Balthazar; Lambert the younger, Fréderi; Aimée Jeanne Tessandier, Rose Mamaï; Irma Crosnier, Mère Renaud; Eugénie Yahne, L'Innocent; and Miss Hadamard, Vivette. Edmond de Goncourt, in the "Journal des Goncourts," wrote about this first performance: "Public cold, icy cold. Mme. Daudet beats her fan about her with the angry rustling of the wings of fighting birds. Audience still cold, ready to titter and sneer at the piece. It applauds the music enthusiastically. Suddenly Mme. Daudet, who is leaning in a state of pitiful depression against the side of the box, exclaims: 'I'm going home to bed; it makes me sick to stay here.' Thank God, with the third act the piece goes, and its quality and the acting of Tessandier provoke loud applause in the last scenes." Here is a list of the performances at the Odéon: 1885, 60; 1886, 14; 1887, 42; 1889, 8; 1890, 19; 1891, 6; 1898, 30; 1899, 11; 1906, 30; 1901, 9; 1902, 15; 1903, 18; 1904, 20; 1905, 20; 1906, 9; 1907, 21.

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The piece was performed with Bizet's music in Germany for the first time on September 8, 1899, at Bremen. "The Woman of Arles," a version by Charles H. Meltzer and Willy Schulz, was produced at the Broadway Theatre, New York, on March 22, 1897, when Agnes Booth was the Rose Mamaï; Rosa Rand, Mère Renaud; Florence Thornton, The Innocent; Mary Haines, Vivette; Charles M. Kent, Balthazar; John Kellerd, Fréderi. The other parts were taken by Augustus Cook, Horace Lewis, Walter Craven.* Mr. Seidl led the orchestra.

An opera in four acts founded on Daudet's piece and entitled "L'Arlesiana," libretto by Leopoldo Marenco, music by Francesco Ciléa, was produced at the Lyric Theatre, Milan, on November 27, 1897. Three numbers were encored, and the composer was called before the curtain twenty-one times. The chief singers were Mmes. Frida Rici-De Paz, Tracey, and Orlandi; and Messrs. Caruso, Casini, Aristi, and Frigotti.

Daudet's "L'Arlésienne," reproduced on the cinematograph in Paris by Pathé Frères, was presented at a special performance at the Alhambra, London, November 20, 1908, and at that theatre later in the month. An English version of Daudet's play by Jocelyn Brandon was entitled "The Love that Kills."

* Laura Moore sang an air in this performance. Born at Terre Haute, January 6, 1863, she took the first prize for singing at the Paris Conservatory in 1885. She sang Ophelia in Thomas's "Hamlet" early in 1888 at the Opéra, but her voice was not large enough for the hall. On her return to this country she sang for a time in concert and in operetta. Thus she was heard in Boston in "The Oolah" (1889) and in "The Lion Tamer" (1893).

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Overture to the Opera "The King of Is" . . . Édouard Lalo

(Born at Lille, January 27, 1823; died at Paris, April 23, 1892.)

The opera "Le Roi d'Ys" was composed long before it was produced. An overture to it was performed for the first time at a Concert Populaire, Paris, led by Jules Pasdeloup, November 12, 1876. This overture, thoroughly remodelled, was first played in its present form at a Lamoureux concert at the Eden Theatre, Paris, January 24, 1886.

The first performance of the overture in Boston was at a concert of the Boston Symphony Orchestra, Mr. Nikisch conductor, November 21, 1891. The latest performance in this city was at a concert of the Boston Symphony Orchestra in Symphony Hall, November 23, 1907, when Dr. Muck conducted.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four trumpets, four horns, three trombones, bass tuba, kettledrums, bass drum, side-drum, and strings. The opera is dedicated to M. and Mme. Schleurer-Kestner.

The overture begins, Andante, 3-4, with a few sustained measures for strings in unison. After a short and plaintive song for the oboe, the clarinet has a tender melody, D major, which has been described as the mother-idea of the strain sung by the returning soldier, Mylio (act i.), "Si le ciel est plein de flammes." A trumpet fanfare ushers in the main body of the overture, Allegro, D minor, 2-2. The strongly rhythmed and fiery opening, which is supposed by some to picture the wild passion of Margared,—the invocation sung by her in act ii. is heard,*—leads to B-flat major, with a new version of the trumpet fanfare. A solemn phrase is begun by wind instruments against tremulous chords for the strings. A still more important section is the 'cello theme, Andantino non troppo, B-flat major, 6-4, taken from Rozenn's air, "En silence pourquoi souffrir?" in her duet with Margared. There is a return to the opening theme of the allegro, and a reminiscence of the introductory andante leads to an impassioned and brilliant peroration, Mylio's war song.

***

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The baritone Manoury* sang an aria from "Le Roi d'Ys" at a concert of the Société Nationale in Paris, April 29, 1876, and a duet from the opera was sung by Mme. Lalo† and Mme. H. Fuchs at a concert of the same society, March 13, 1880. The libretto had been in his hands for some years. The sketch of the opera was not completed, however, until 1881. In 1886 he made many changes, and at the same time worked on the instrumentation. The opera was completed in 1887, and the manuscript was given to the publisher.

It had been Lalo's wish to produce his work at the Opéra, and Vaucorbeil, even before he was director of the Opéra,‡ had given Lalo great encouragement; he even recommended the work strongly to the Minister of Public Instruction and of Fine Arts; but, when he was chosen director, and Lalo reminded him of his interest in the opera, he asked him to write music for a ballet, and did not even give him the choice of a scenario. Furthermore, Lalo was obliged to write the music in four months. He accomplished the task, but during the rehearsals he had a paralytic stroke. This ballet, "Namouna," was

* Adolphe Théophile Manoury took the first prize for opera at the Paris Conservatory in 1874, and made his début in "La Favorita" at the Opéra, November 14 of that year. Remaining at the Opéra until 1880, he sang in many cities. He was director of vocal studies at the New York Conservatory (1889–90), and, returning to Paris, busied himself there as a teacher.

† Lalo married, July 5, 1865, one of his pupils, Julie Marie Victoire Bernier de Maligny, a distinguished contralto, for whom he wrote some of his best songs, as "L'Esclave."

‡ Auguste Emmanuel Vaucorbeil (1821–84) became director of the Opéra in 1879, and he held the position until his death. A pupil of the Paris Conservatory, he wrote a comic opera, "Bataille d'amour" (1863), chamber music, songs, etc. His wife, Armah Sternberg, was a distinguished singer and teacher. She died in 1898.

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produced at the Opéra, March 6, 1882, with Rita Sangalli as chief dancer.*

"Le Roi d'Ys" went a-begging. Carvalho refused to put the opera on the stage, although it was played to him at Gounod's house, with Gounod singing certain passages. But it found a publisher, and Parévey of his own accord asked permission of the composer to produce it at the Opéra-Comique. The first performance was at that theatre, May 7, 1888. The cast was as follows: Mylio, Talazac; Karnac, Bouvet; the King, Cobalet; Saint Corentin, Fournets; Jahel, Bussac; Margared, Miss Deschamps; Rozenn, Miss Simonnet. The opera at once made him famous, although he had already composed many of his best works, orchestral, concertos, and chamber music. He was then sixty-five years old. For this opera he was made an officer of the Legion of Honor. He had received the decoration in 1880. The one hundredth performance of "Le Roi d'Ys" at the Opéra-Comique was celebrated May 24, 1889. (See Elzéard Rougier's pamphlet on the occasion, published in 1890.) Since then the opera has remained in the repertory. In 1905 it was performed four times.

The first performance of the opera in the United States was at New Orleans, January 23, 1890, when the cast was as follows: Mylio, Furst; Karnac, Balleroy; the King, Geoffroy; Saint Corentin, Rossi; Jahel, Butat; Margared, Miss Leavinson; Rozenn, Mrs. Beretta.

The Aubade from the opera was sung in Boston at a concert of the Boston Symphony Orchestra, Mr. Gericke conductor, by Mr. Charles Gilibert, with pianoforte, December 23, 1904.

***

The libretto of this opera in three acts was written by Édouard Blau (1836–1906), who heard an old legend of Brittany, told to him, it is said, by Jules de la Morandière; but the legend itself was no doubt known

*A suite from this ballet was played here for the first time at a concert of the Boston Symphony Orchestra, Mr. Paur conductor, January 4, 1896.

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   (b) Adagio and Fugue in G minor (for Violin alone) . J. S. Bach
2. Concerto for Violin in E minor, Op. 64 . . Mendelssohn
   I. Allegro molto appassionato
   II. Andante
   III. Allegretto non troppo; Allegro molto vivace
3. (a) Sarabande . . . . . Sulzer
   (b) Menuetto . . . . . Pugnani
   (c) Scherzo . . . . . Dittersdorf
   (d) La Précieuse . . . . . Couperin
   (e) Fugue . . . . . Tartini
4. (a) Lied ohne Worte . . . . Mendelssohn-Kreisler
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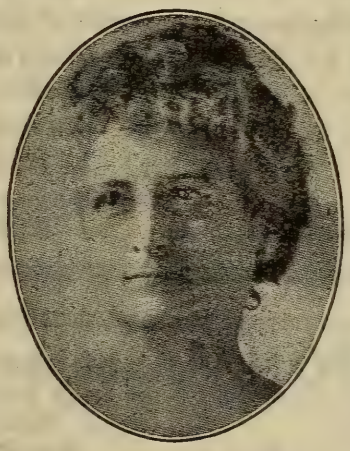

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to Blau in his childhood. Blau's libretto is a very free treatment of the legend about the submersion of the ancient Armorican city of Is. In Blau's version the king of Is—or Ys, as Blau preferred—had two daughters, Margared and Rozenn. They both loved Mylio, a knight who was supposed to die far from home. The king was waging war with a neighbor, Karnac. To bring peace, he gave Karnac the hand of Margared, to her infinite distress. When Mylio, who loved Rozenn, returned, Margared refused to wed Karnac, and he renewed the war. Mylio routed him. Margared, mad with jealousy, plotted with Karnac, and opened the gate that kept the sea from the town. In the confusion Mylio killed Karnac, but the water kept rising until Margared cried out, "It will never stop till it has reached its prey," and threw herself into the flood. Saint Corentin appeared on the surface of the water, and commanded it to recede.

The old legend is much more striking. The city of Is was a mighty town in the fifth, sixth, or seventh century. It stood between the Baie des Trépasses and Douarnenez, a little west of Quimper. It was famous for its commerce, its civilization, and its luxury, but it was singularly built: it was protected against the ocean by a dike, and the gates could only be opened by a key which was kept by the king. The city suddenly disappeared beneath the ocean. Some say that this happened accidentally, but the mass of people looked on the disappearance as an act of divine justice and said that the innocent were drowned with the licentious to punish the crimes committed by the Princess Dahut. She was the daughter of the good King Gradlon of Quimper, and she was so corrupt and perverse that, to escape his vigilance, she went to live at Is. She bore night and day on her neck the keys of the gates. As she was deeply versed in magic, the fairies helped her to improve and adorn the city. The people of Is grew wicked, and

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strangers joined them in their orgies. If the men were handsome, they were allowed to visit Dahut in her tower; but they were forced to wear a magic mask, which at daybreak closed tight and strangled them. One night a tall man, dressed all in red, with a thick, long beard, with eyes that glittered like stars, wooed her; and he pleased her, for he was very wicked. He proposed a dance, the reel footed madly by the Seven Deadly Sins in hell. He called for his bagpiper, a dwarf clad in goatskin. While all were dancing, he stole the keys. The waters entered, and all were drowned save Gradlon, whom Saint Corentin rescued. Only Gradlon remained; and he saw afar off the man in red, waving in triumph the silver keys.

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(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This concerto was written for Josef Joachim, dedicated to him, and first played by him under the direction of the composer at a Gewandhaus concert, Leipsic, on January 1, 1879. The first performance in Boston was by Franz Kneisel at a concert of the Boston Symphony Orchestra on December 7, 1889, when Mr. Kneisel played a cadenza of his own composition. It has since then been played at these concerts by Messrs. Brodsky (November 28, 1891) and Kneisel (April 15, 1893, February 13, 1897, with a cadenza by Charles Martin Loeffler, and at the concert in memory of Governor Wolcott, December 29, 1900); by Miss MacCarthy, November 15, 1902, December 19, 1903; by Mr. Kreisler, March 11, 1905; by Mr. Heermann, November 25,

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1905; by Mr. Wendling, October 26, 1907; by Mr. Berber, November 26, 1910.

The orchestral part of this concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

Hanslick once said that this work was "the ripe fruit of the friendship between Joachim and Brahms." A prominent Leipsic critic, friendly disposed toward both composer and violinist, wrote at the time of the first performance that Joachim too evidently had great difficulty in playing the concerto. Marcella Sembrich sang at the same concert.

The composition is fairly orthodox in form. The three movements are separate, and the traditional tuttis, soli, cadenzas, etc., are pretty much as in the old-fashioned pieces of this kind; but in the first movement the long solo cadenza precedes the taking up of the first theme by the violin. The modernity is in the prevailing spirit and in the details. Furthermore, it is not a work for objective virtuoso display.

The first theme of the first movement, Allegro ma non troppo, D major, 3-4, of a somewhat pastoral character, is proclaimed by violas, 'cellos, bassoons, and horns; and the development is carried on by the full orchestra in harmony. In the course of the introduction this theme is pushed aside by other motives; and it first becomes again prominent through wood-wind and strings in the highly developed introductory cadenza of the solo violin. The free fantasia begins with an orchestral tutti in A minor, and for some time the orchestra carries it on alone; then the working-out is continued between orchestra and violin. In the coda, after the orchestral fury, Brahms has given opportunity for the violinist to introduce an unaccompanied cadenza.

The second movement, Adagio, F major, 2-4, is in the nature of a serenade movement. It may be called a romanza. The chief song is played first by the oboe, which is accompanied by wind instruments; then it is played in changed form by the violin, which also plays a more emotional second theme, and ornaments it in the development. After frequent modulations in the development of the second theme there is a return to F major and the first theme, which is sung by the solo violin.

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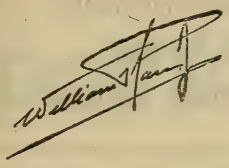

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Longy, G.
Lenom, C.
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Grisez, G.
Mimart, P.
Vannini, A.

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Sadony, P.
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Horns.

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Kloepfel, L.
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Franck . . . . . Symphony in D minor

I. Lento: Allegro non troppo.
II. Allegretto.
III. Allegro non troppo.

Beethoven . Concerto for Pianoforte, No. 5, in E-flat major, Op. 73

I. Allegro.
II. Adagio un poco moto.
III. Rondo: Allegro ma non troppo.

Dvorák . . . . . Dramatic Overture, "Husitská," Op. 67

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Symphony in D minor, for Orchestra . . . . . César Franck

(Born at Liége, Belgium, on December 10, 1822; died at Paris on November 8, 1890.)

This symphony was produced at the Conservatory, Paris, February 17, 1889.* It was composed in 1888 and completed August 22 of that year. It was performed for the first time in Boston at a concert of the Boston Symphony Orchestra on April 15, 1899, and it was also played at its concerts on December 23 of that year, February 11 and April 22, 1905, January 29, 1910, and November 25, 1911. It was played also at the benefit concert to Mr. Wilhelm Gericke, April 24, 1906.

The symphony, dedicated to Henri Duparc, is scored for two flutes, two oboes, one English horn, two clarinets, one bass clarinet, two bassoons, four horns, two trumpets, two cornets-à-piston, three trombones, one bass tuba, a set of three kettledrums, harp, and strings.

Vincent d'Indy in his Life of Franck † gives some particulars about the first performance of the Symphony in D minor. "The performance was quite against the wish of most members of the famous orchestra, and was only pushed through thanks to the benevolent obstinacy of the conductor, Jules Garcin. The subscribers could make neither head nor tail of it, and the musical authorities were much in the same position. I inquired of one of them—a professor at the Conservatoire, and a kind of factotum on the committee—what he thought of the work. 'That, a symphony?' he replied in contemptuous tones. 'But, my dear sir, who ever heard of writing for the cor anglais in a symphony? Just mention a single symphony by Haydn or Beethoven introducing the cor anglais. There, well, you see—your Franck's music may be whatever you please, but it will certainly never be a symphony!' This was the attitude of the Conservatoire in the year of grace 1889.

"At another door of the concert hall, the composer of 'Faust' es-

* Franck wrote a symphony for orchestra and chorus, "Psyché," text by Sicard and Fourcaud, which was composed in 1887 and produced at a concert of the National Society, March 10, 1888. He also wrote in his earlier years a symphony, "The Sermon on the Mount," after the manner of Liszt's symphonic poems. The manuscript exists, but the work was never published.

† Translated by Mrs. Newmarch.

GUSTAV MAHLER

A Study of His Personality and Work By PAUL STEFAN

Translated from the German by T. E. CLARK

Pp. viii & 132

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The Author does not wish this work to be considered as a biography. And, although leading biographical data are not lacking, the whole spirit of the book is rather one of enthusiastic appreciation and propaganda.

Dr. Stefan's masterly analyses of Mahler's compositions fill a large portion of the book, and will be found most illuminative and interesting. A full list of these compositions, and a bibliography, are contained in the Appendix.

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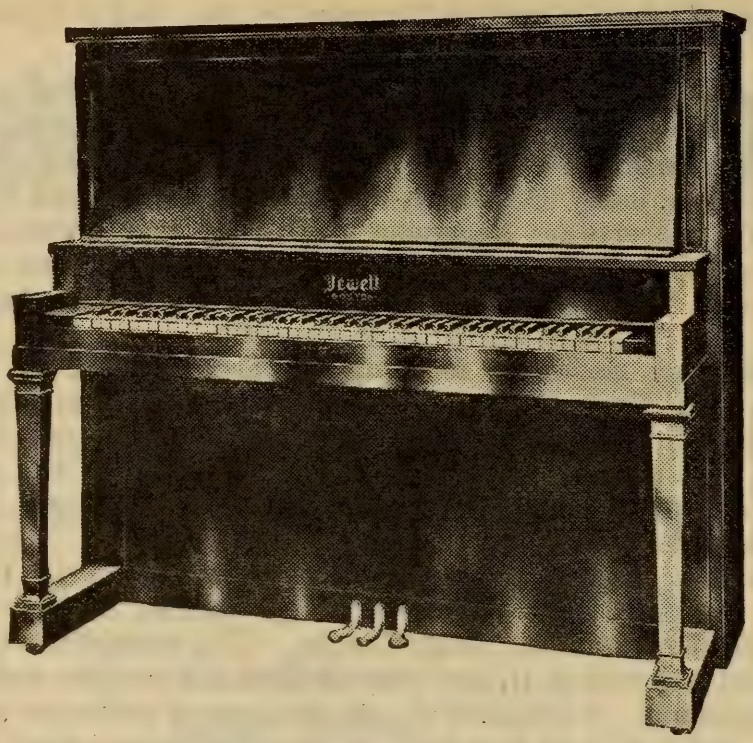

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corted by a train of adulators, male and female, fulminated a kind of papal decree to the effect that this symphony was the affirmation of incompetence pushed to dogmatic lengths. For sincerity and disinterestedness we must turn to the composer himself, when, on his return from the concert, his whole family surrounded him, asking eagerly for news. 'Well, were you satisfied with the effect on the public? Was there plenty of applause?' To which 'Father Franck,' thinking only of his work, replied with a beaming countenance: 'Oh, it sounded well, just as I thought it would!'"

The following analysis is based, in a measure, on a synopsis prepared by César Franck for the first performance at the Paris Conservatory concert:—

I. Lento, D minor, 4-4. There is first a slow and sombre introduction, which begins with the characteristic figure, the thesis of the first theme of the movement ('cellos and basses). This phrase is developed for some thirty measures, and leads into the Allegro, or first movement proper. Allegro non troppo, D minor, 2-2. The theme is given out by all the strings and developed with a new antithesis. Mr. Apthorp remarks in his analysis of this symphony: "It is noticeable that, whenever this theme comes in slow tempo, it has a different antithesis from when it comes in rapid tempo. The characteristic figure (thesis) reminds one a little, especially by its rhythm and general rise and fall, of the '*Muss es sein?*' (Must it be?) theme in Beethoven's last quartet, in F major." There is a short development, and the opening slow passage returns, now in F minor, which leads to a resumption of the Allegro non troppo, now also in F minor. This leads to the appearance of the second theme, molto cantabile, F major, for the strings, which in turn is followed by a third theme of a highly energetic nature, which is much used in the ensuing development, and also reappears in the Finale. The free fantasia is long and elaborate. Then there is a return of the theme of the introduction, which is now given out fortissimo and in canonic imitation between the bass (trombones, tuba, and basses) and a middle voice (trumpets and cornets) against full harmony in the rest of the orchestra. The theme of the Allegro non troppo is resumed, and leads to the end of the first movement.

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II. Allegretto, B-flat minor, 3-4. The movement begins with pizzicato chords for the string orchestra and harp. The theme, of a gentle and melancholy character, is sung by the English horn. The first period is completed by clarinet, horn, and flute. The violins then announce a second theme, dolce cantabile, in B-flat major. The English horn and other wind instruments take up fragments of the first motive, in B-flat minor. Now comes a new part, which the composer himself characterizes as a scherzo. The theme, of lively nature, but pianissimo, is given to the first violins. Clarinets intone a theme against the restless figuration of the violins, and this is developed with various modulations until the opening theme returns, first in G minor, then in C minor. Then the whole opening section, announced by the English horn, is combined with the chief theme of the scherzo, given to the violins.

III. Finale: Allegro non troppo, 2-2. After a few energetic introductory measures the chief theme appears, dolce cantabile, in 'cellos and bassoons. After the first period of nearly sixty measures, a phrase in B major, announced by the brass, is answered by the strings. A more sombre motive follows in 'cellos and basses. The opening theme of the second movement now reappears (English horn), accompanied by a figure in triplets. The composer gives this description of the remainder of the movement: Development of the themes of the Finale. A marked retard in the tempo. A fragment of the opening theme of the second movement alternates with fragments of the sombre third theme of the Finale. Resumption of the original tempo, with a great crescendo, which ends in a climax,—the restatement of the opening D major theme with all possible sonority. The chief theme of the

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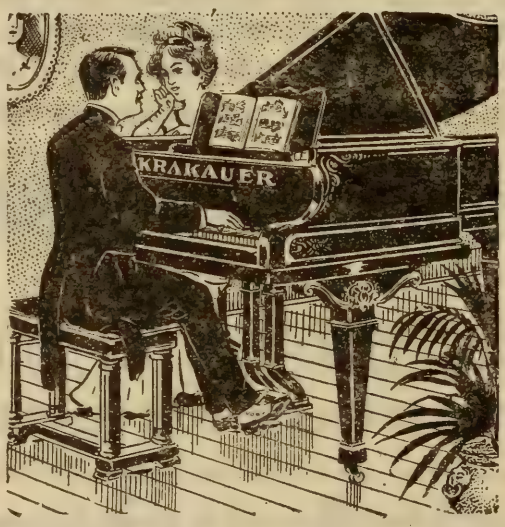

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second movement returns, also with great sonority. The volume of tone subsides, and the third theme of the first movement reappears. This leads to a coda, constructed from the chief themes of the first movement in conjunction with the opening theme of the Finale.

***

Vincent d'Indy in his Life of Franck, which has been published by John Lane in an English translation by Mrs. Rosa Newmarch, says little about the structure of this symphony, although he devotes a chapter to Franck's string quartet.

Speaking of Franck's sonata for violin and piano, he calls attention to the fact that the first of its organic germs is used as the theme of the four movements of the work. "From this moment cyclical form, the basis of modern symphonic art, was created and consecrated." He then adds:—

"The majestic, plastic, and perfectly beautiful symphony in D minor is constructed on the same method. I purposely use the word *method* for this reason: after having long described Franck as an empiricist and an improvisor—which is radically wrong—his enemies (of whom, in spite of his incomparable goodness, he made many) and his ignorant detractors suddenly changed their views and called him a musical mathematician, who subordinated inspiration and impulse to a conscientious manipulation of form. This, we may observe in passing, is a common reproach brought by the ignorant Philistine against the dreamer and the genius. Yet where can we point to a composer in the second half of the nineteenth century who could—and did—think as loftily as Franck, or who could have found in his

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fervent and enthusiastic heart such vast ideas as those which lie at the musical basis of the Symphony, the Quartet, and 'The Beatitudes'?

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"Without going back upon the period we are now considering, the years between 1884 and 1889 are remarkable for a curious return to pure symphonic form. Apart from the younger composers, and one or two unimportant representatives of the old school, three composers who had already made their mark—Lalo, Saint-Saëns, and Franck—produced true symphonies at this time, but widely different as regards external aspect and ideas.

"Lalo's Symphony in G minor,* which is on very classical lines, is remarkable for the fascination of its themes, and still more for charm and elegance of rhythm and harmony, distinctive qualities of the imaginative composer of 'Le Roi d'Ys.'

"The C minor Symphony of Saint-Saëns,† displaying undoubted talent, seems like a challenge to the traditional laws of tonal structure; and although the composer sustains the combat with cleverness and eloquence, and in spite of the indisputable interest of the work—founded, like many others by this composer, upon a prose theme,‡ the *Dies Irae*—yet the final impression is that of doubt and sadness.

"Franck's Symphony, on the contrary, is a continual ascent towards

* Lalo's Symphony in G minor was performed for the first time, February 13, 1887, at Paris. The introduction to the first allegro, passages in the scherzo, and the theme of the slow movement were taken by Lalo from his opera "Fiesque," composed in 1867–68.—P. H.

† Saint-Saëns wrote his symphony in C minor for the London Philharmonic Society. The symphony was first performed at a concert of the society in London, May 19, 1886, when the composer conducted. It has been performed at concerts of the Boston Symphony Orchestra in Boston, February 16, 1901, and March 29, 1902, and it was performed in Boston at a concert given by the Boston Symphony Orchestra and Saint-Saëns, November 26, 1906, when Dr. Muck conducted it.—P. H.

‡ Mrs. Newmarch's translation is here not clear. D'Indy wrote: "Sur le thème de la prose: *Dies Irae*,"—on the theme of the prose, *Dies Irae*. Prose here means a piece of rhythmical or rhymed accentual verse, sung or said between the epistle and gospel at certain masses. It is also called a sequence. "Victimae Paschali," "Veni, Sancte Spiritus," "Lauda Sion," "Dies Irae," are examples, but neither Le Brun nor Benedict XIV. recognized the "Stabat Mater" as a prose.—P. H.

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pure gladness and life-giving light because its workmanship is solid, and its themes are manifestations of ideal beauty. What is there more joyous, more sanely vital, than the principal subject of the Finale, around which all the other themes in the work cluster and crystallize? While in the higher registers all is dominated by that motive which M. Ropartz has justly called 'the theme of faith.'

"This symphony was really *bound to come* as the crown of the artistic work latent during the six years to which I have been alluding."*

Concerto No. 5, E-flat, for Pianoforte and Orchestra, Op. 73.

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven wrote this concerto in 1809 at Vienna. The town was occupied by the French from May 12 to October 14. Other works of the year were the String Quartet in E-flat, Op. 74, the Sonata in E-flat, Op. 81 *a*, Sonata, F-sharp major, Op. 78, a march for a military band, some pianoforte pieces, and songs. And it was in 1809 that Joseph Haydn died.

The autograph bears this inscription: "Klavier Konzert 1809 von LvBthvn." The concerto was published in February, 1811, and the title reads as follows: "Grand concerto pour le Pianoforte avec accompagnement de l'orchestre composé et dédié à Son Altesse Impériale Roudolphe Archi-Duc d'Autriche, etc., par L. v. Beethoven Œuv. 73."

It is said that the first public performance of which there is any record was at Leipsic on November 28, 1811. The pianist was Friedrich Schneider.† The *Allgemeine Musik Zeitung* described the concerto as

* We must in justice deal with the erroneous view of certain misinformed critics who have tried to pass off Franck's Symphony as an offshoot (they do not say imitation, because the difference between the two works is so obvious) of Saint-Saëns's work in C minor. The question can be settled by bare facts. It is true that the Symphony with organ, by Saint-Saëns, was given for the first time in England in 1885 (*sic*), but it was not known or played in France until two (*sic*) years later (January 9, 1887, at the Conservatory); now at this time Franck's Symphony was completely finished.—V. d'I.

Mr. d'Indy is mistaken in the date of the performance in London; but his argument holds good.—P. H.

† Johann Christian Friedrich Schneider, organist, pianist, composer, teacher (1786–1853). He was busy as organist, pianist, and conductor at Leipsic, from 1807 to 1821, when he settled at Dessau, where he died.

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"without doubt one of the most original, imaginative, effective, but most difficult of all existing concertos." Schneider, it seems, played "with soul" as well as force, and the orchestra accompanied remarkably, for "it respected and admired composer, composition and pianist."

The first performance with which Beethoven was concerned was at Vienna on February 12, 1812, when Karl Czerny (1791–1857) was the pianist. The occasion was a singular sort of entertainment. Theodor Körner, who had been a looker-on in Vienna only for a short time, wrote home on February 15: "Wednesday there took place for the benefit of the Charitable Society of Noble Ladies * a concert and a representation of three pictures after Raphael, Poussin, and Troyes, as Goethe describes them in his 'Elective Affinities.' A new concerto by Beethoven for the pianoforte did not succeed." Castelli's "Thalia" gave as the reason of this failure the unwillingness of Beethoven, "full of proud self-confidence," to write for the crowd. "He can be understood and appreciated only by the connoisseurs, and one cannot reckon on their being in a majority at such an affair." Thayer moralizes on this statement. "The trills of Miss Sessi † and Mr. Siboni ‡ and Mayseder's Variations on the March from 'Aline' § were appropriate to the occasion and the

* The title of this society was "Gesellschaft adelicher Frauen zur Beförderung des Guten und Nützlichen."

† There were four distinguished sisters by the name of Sessi. Marianne (1776–1847) was, perhaps, the most famous, and she was applauded in many cities, although the Earl of Mount Edgcumbe heard her in London in 1815, and wrote: "The first woman, Sessi, was somewhat of a singer, with whom, though it was difficult to find fault, it was equally so to be pleased." The oboist Parke admitted that her voice was "clear and powerful, its compass was extensive, and her style tasteful; but she sang without expression." Marianne married a rich grocer named Natorp. Imperatrice (1784–1808) married an army officer, Baron von Natorp, brother of the grocer. Caroline sang at Naples. Anna Maria (1790–1864) began her career at Vienna about 1811, and afterward was known on the stage as Neumann-Sessi. This débutante was probably Maria Theresa Sessi. She was of another family, and began her career at Parma in 1805; and on December 26 of that year she appeared at La Scala, Milan. She went to Vienna, afterward to cities of Poland and Russia, and from 1835 to 1837 she sang again in Italy, but without conspicuous success.

‡ Giuseppe Siboni, celebrated tenor, was born at Bologna in 1782. He was for a long time at the opera house in Prague. He died at Copenhagen in 1839.

§ Joseph Mayseder, violinist and composer (1789–1863), was born at Vienna, and he died there. He seldom gave concerts, and he never went on tours; yet, as a virtuoso, he was admired by Paganini. There were several operas founded on the story of Aline, Queen of Golconda. The most famous were by Monsigny (1766), Berton (1803), Boieldieu (1808), Donizetti (1828).

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audience." And he might have added with reference to this concerto the line of Burns, slightly altered:—

"Compar'd with this, Italian trills are tame."

The programme of this entertainment was as follows:—

1. Ouverture . . . . . *Cartellieri**
2. Raphael's "Queen of Sheba doing Homage to King Solomon."
3. Scene and Aria from "Adelasia ed Aleramo" . . . . . *Mayr* †
   (Sung by Ther. Sessi, her first appearance.)
4. Grand New Concerto for Pianoforte, dedicated to Archduke Rudolph by *Louis van Beethoven*, played by *Carl Cserny* (*sic*).
5. Poussin's "Esther Fainting before King Ahasuerus."
6. Aria from "Debora e Sisera" . . . . . *Guglielmi* ‡
   (Sung by Mr. Siboni.)
7. Variations for Violin on the March from "Aline" . *Maiseder* (*sic*)
   (Played by Mayseder.)
8. Duet from "Adelasia e Aleramo" . . . . . *Mayr*
   (Sung by Sessi and Siboni).
9. Franz de Troyes's "The Arrest of Haman by Command of Ahasuerus in the Presence of Esther."

The Vienna correspondent of the *Allgemeine Musik Zeitung* wrote that the extravagant length of the concerto diminished the total effect which the "noble production of the mind" would otherwise have made. As for Czerny, "he played with much accuracy and fluency, and showed

* Casimir Anton Cartellieri (1772-1807), composer and chapel-master to Prince Lobkowitz at Liebeshausen.

† "Adelasia ed Aleramo," opera by G. S. Mayr (1763–1845), was produced at La Scala, Milan, December 26, 1806, when Sessi created a part.

‡ "Debora e Sisera," oratorio (1794), by Pietro Guglielmi (1727 (?)–1804).

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that he has it in his power to conquer the greatest difficulties." But the correspondent wished that there were greater purity in his performance, a finer contour.

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One of the first performances, if not the first, in Boston, was at a concert of the Germania on March 4, 1854. The pianist was Robert Heller.*

The concerto was, no doubt, as Mr. Apthorp says, called the "Emperor" "from its grand dimensions and intrinsic splendor." The orchestral part is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement, Allegro, in E-flat, 4-4, opens with a strong chord for full orchestra, which is followed by a cadenza for the solo instrument.

The first theme is given out by the strings, and afterward taken up by the clarinets. The second theme soon follows, first in E-flat minor softly and staccato by the strings, then legato and in E-flat major by the horns. It was usual at that time for the pianist to extemporize his cadenza, but Beethoven inserted his own with the remark, "Non si fa una cadenza ma s' attacca subito il seguente" (that is to say, "Do not insert a cadenza, but attack the following immediately"); and he then went so far as to accompany with the orchestra the latter portion of his cadenza.

The second movement, Adagio un poco moto, in B major, 2-2, is in the form of "quasi-variations," developed chiefly from the theme given at the beginning by muted strings. This movement goes, with a suggestion hinted by the pianoforte of the coming first theme of the Rondo, into the Rondo, the Finale, Allegro, in E-flat, 6-8. Both the themes are announced by the pianoforte and developed elaborately. The end of the coda is distinguished by a descending long series of pianoforte chords which steadily diminish in force, while the kettledrums keep marking the rhythm of the opening theme.

***

* Robert Palmer, known as Robert Heller, was born at Canterbury, England, in 1833. He studied music, and at the age of fourteen won a scholarship in the Royal Academy of Music, London. Fascinated by the performances of Robert Houdin, he dropped music to become a magician, and he came to the United States in September, 1852. Some say that he made his first appearance in New York at the Chinese Gardens as a Frenchman; others, that his first appearance was at the Museum, Albany, N.Y. He met with no success, and he then went to Washington, D.C., where he taught the piano and served as a church organist. He married one of his pupils, Miss Kieckhoffer, the daughter of a rich banker, and at once went back to magic. In New York he opened Heller's Hall, and was eminently successful. He then went to London, opened Poole's Theatre, and he came back to New York in 1875. He had given exhibitions of his skill in Australia and India. He died at Philadelphia, November 28, 1878. His name stands very high in the list of magicians. His tricks of "second sight" for a long time perplexed the most skilful of his colleagues. And he was one of the first to use electricity as a confederate. In his will he instructed his executors to destroy all his apparatus. For a long and interesting explanation of his "second sight" tricks, see "Magic," by A. A. Hopkins (Munn & Co., New York, 1897).

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Karl Czerny played Beethoven's Concerto in E-flat for pianoforte when it was produced for the first time in Vienna. Why did not the composer play it? He made his first appearance in that city as a pianist when he played his Concerto in C major (March 29, 1795). He had improvised there privately in 1787, and for some years he was esteemed in Vienna as a pianist rather than composer. We find him playing his Concerto in G major and the pianoforte part of his Fantasia with chorus and orchestra in December, 1808, thirty years after he had appeared at Cologne as an infant phenomenon. But after that he preferred to let his pupils interpret his works, the Baroness Ertmann in concerts of a private nature and Czerny in public concerts.

Some years ago Franz Kullak wrote a series of introductory chapters to his excellent edition of Beethoven's concertos for pianoforte and orchestra. One of these chapters, devoted to consideration of Beethoven as a pianist, was Englished, in connection with Kullak's essay on the Execution of the Trill, by Dr. Theodore Baker, and published in 1903 by G. Schirmer, of New York.

Beethoven at a tender age was urged to severe piano practice. One of his teachers said of him when he was eight years old, "He plays the pianoforte with vigor and in a finished manner." When Beethoven, about seventeen years old, met Mozart, he complained that, although he took lessons from him,—probably in composition,—Mozart never played to him. Later he heard the Abbé Johann Franz Xaver Sterkel (1750–1817), then one of the foremost pianists in all Germany. "Beethoven, who had never before heard an illustrious pianist, was unfamiliar with the fine shadings in the treatment of the instrument; his own playing was rough and hard." Nevertheless, he played his variations on "Vieni Amore" (composed about 1790), "also a great many other pieces not less difficult, and, to the extreme surprise of his hearers, in precise and perfect imitation of the elegant styles which had impressed him in Sterkel's performance." Another wrote of him in comparison with Vogler: Beethoven is, "aside from his dexterity, more eloquent, imposing, expressive—in a word he touches the heart more; he is therefore as fine in Adagio as in Allegro." And this writer declared that the pianist had struck out a new path.

Mozart had delighted by his clearness, roundness, tranquillity, delicacy. Beethoven surprised the Viennese by his vigor, fiery expression, grandeur.

Here is a significant fact: "As Beethoven's creative genius continu-

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ally sought greater and loftier tasks, his careful attention to the details of technic appears to have relaxed."

And then his deafness increased.

J. B. Cramer, himself a great pianist, the only pianist praised by Beethoven, said of his friendly rival, "All in all, Beethoven was, if not the greatest, certainly one of the greatest and most admirable pianists I have ever heard." He heard him in 1799–1800. Cherubini heard him five years later, and characterized his performance as "rough." Clementi described it as "little cultivated, not seldom violent, like himself, but full of spirit." The prevailing opinion was that his style was admirable, his technique adequate, and his touch too violent. When he played his G major Concerto at the famous performance in 1808, Reichardt bore witness that he played with "astounding cleverness in the fastest possible tempi. The Adagio, a masterly movement of beautifully developed song, he sang on his instrument with a deep, melancholy feeling that thrilled me."

Czerny, the teacher of Liszt, was a pupil of Beethoven. He said of his master (1800–05) that no one rivalled him in the swiftness of his scales, in double-trills; that his attitude was calm and refined, "without the slightest gesticulation (except bending over as his deafness increased)"; that he pedalled a great deal, "far more than is indicated in his works"; that his titanic force was too much for the instruments of the period.

Ries, another pupil, said: "As a rule he played his compositions most eccentrically; however, he usually kept strict time, though he would occasionally hurry somewhat the tempo."

Nisle wrote: "As a player he is, to be sure, inferior to many others in elegance and technical accomplishments; and as he was hard of hearing, he played rather loud; but one lost sight of his defects when the master disclosed the depths of his soul."

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DRAMATIC OVERTURE, "HUSITSKÁ," OP. 67 . . . . ANTON DVOŘÁK

(Born at Mülhhausen (Nelahozeves), near Kralup (Bohemia), September 8, 1844; died at Prague, May 1, 1904.)

Dvořák was invited to write an overture for the opening of the new Bohemian theatre at Prague, November 18, 1883. As far back as 1786 there was at Prague a small and wretched theatre, in which Czech was the stage language. Czech was some time afterward permitted on the stage of the German theatre recognized by the government. Plays in this language were performed only on Sunday afternoon, but in 1848 such performances were held twice a week.

The Czechs had their own theatre—"Interimstheater"—in 1862. It was small and cramped. Other buildings were tried, but the corner-stone of a new national theatre was laid in 1868, and Smetana's opera, "Dalibor," was performed in celebration. While this opera-house was building, a new Bohemian theatre of wood was used for Czech plays and operas, but the National Theatre was finally dedicated June 11, 1881. Smetana's "Libussa" was performed. The composer, stone-deaf, sat in the directors' box, saw the enthusiasm, and heard not a note of his music. This theatre was burned to the ground September 28 of that year. The fire kindled national pride. Concerts were given throughout Bohemia, meetings were held even in villages, the poorest contrived to give something, and the new National Theatre was opened November 18, 1883. Again the opera was "Libussa." No mention was made in the German music journals of this "Husitská" Overture by Dvořák, although the dedication of the theatre was reported and the opera named.

Dvořák for some years was a viola player in bands that picked up money at cafés and dance halls. The band that he belonged to in 1862 was chosen to supply the incidental music at the Interimstheater; and, when the National Theatre was established, he joined the orchestra. Smetana was the conductor (1866–74).

The "Husitská" Overture was played at London, March 20, 1884,

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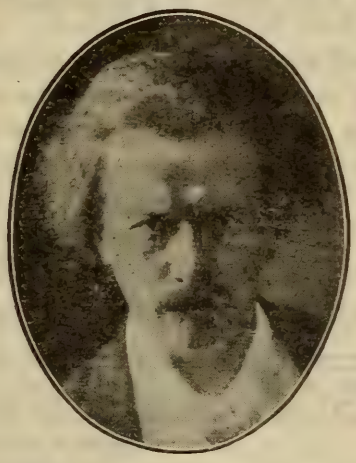

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and at Berlin, November 21, 1884, in each instance under the direction of the composer. The first performance in the United States was at New York, October 25, 1884, at one of Mr. Van der Stucken's Novelty Concerts. The overture has been played in Boston at concerts of the Boston Symphony Orchestra, November 26, 1892, December 21, 1901, March 16, 1907, January 27, 1912.

It was Dvorák's purpose to celebrate in music the wars of the Hussites, and he used a phrase from a Hussite hymn as one important theme, which undergoes many changes. The theme is solemn, defiant, plaintive, a rallying-cry in battle. When the overture was produced in Vienna (1892), Hanslick said in the course of his review: "The Allegro is of fanatical spirit, as though passages were orchestrated with hatchets, scythes, and battle maces." Indeed, melancholy and fanaticism here go hand in hand; and the fanaticism of the Hussites found expression occasionally in rude music, as when Ziska, their general, dying of the plague, ordered his flesh to be exposed as prey to birds and wild beasts; "but that his Skin should be made a Drum, assuring them, the Enemy would fly at the very Beat of it; What he desir'd was done, which had the Effect he promis'd."

This Ziska is in the great gallery of opera. There is Kott's "Ziskuv dub" (Brünn, 1841); Mazawiek's "Ziskuv dub" (Prague, 1847); and there is "Ziska vom Kelch," by Sobolewski (Königsberg, 1851). Is the flaying of the dead hero the attraction of the last scene, or does the opera end with a drum solo? And what became of the Ziska drum?

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The story of the drum was accepted by many even in the sceptical eighteenth century. Frederick the Great, who was addicted to the flute, bore off Ziska turned to noise among the spoils of war, when he returned from Bohemia to his own town. Voltaire asked him in verse concerning the exploit, and the king answered him in verse. These two poems (1743) would not pass even with Sir Andıew Aguecheek as "very gracious fooling." There is a picture of this drum in the Boston Public Library (*Magasin Pittoresque*, Paris, 1843, pp. 130, 131). The skin is that of a man, and it is taken from his back and chest.

The "Husitská" Overture was one of the orchestral pieces played at the Music Festival in Prague (November 6–11, 1901) in celebration of Dvořák's sixtieth birthday.

Huss and his followers have been thus treated in music:—

"Johann Huss," oratorio, Löwe (1842); "Die Hussitenbraut," opera by Sebor (1868); Henri Kling's music to Tognetti's drama, "Johann Huss" (about 1875); "Die Hussiten von Naumburg," play by Kotzebue, music by Salieri (1803), also by B. A. Weber, Chr. Schulz, Ign. Walter, Kranz, Ebell; Méhul wrote music for Duval's drama, "Les Hussites," an adaptation of Kotzebue's play (Paris, 1804); "Johann Huss," opera in four acts by Angelo Tessaro (Padua, 1886; revived at Treviso, 1898); Smetana's symphonic poems, "Tabor" (1878), "Blanik" (1879); Fibisch's "Blanik" (1881).

Czechs a few years ago applied to St. Petersburg for the canonization of John Huss, whom they would prefer to Saint John Nepomuc as the national saint. They say that the latter was a money-lender, who recovered his loans by spiritual terrors. Yet some excellent men have claimed that Huss was a Devil-worshipper and believed in the perfect equality of the powers of good and evil. "Those old-fashioned enough to admire . . . George Sand's 'Consuelo' will remember the prominence she gives to this theory, which is, besides, likely enough when we con-

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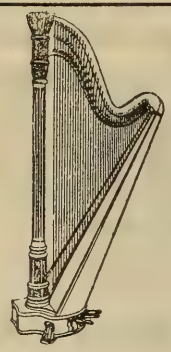
sider the affinities between Bohemia and the Danubian provinces, which formed in Huss's time the seat of the Manichæan propaganda. It was doubtless this which caused the blameless Bohemian to be looked on by other Europeans as hardly human, and made Dugald Dalgetty to speak of Bethlem Gabor's service as on a par with the Janissaries'."

***

The overture begins with a solemn theme of a Hussite hymn played in full harmony by wood-wind instruments, with horns added later. The melody is played by the English horn, doubled now by flute and now by clarinet. A livelier phrase is played by full orchestra. The hymn returns fortissimo for full orchestra. The strings and the bassoons play swiftly ascending scale passages and full-swept chords against the hymn.

The main body of the overture, allegro con brio, C minor, begins with an agitated first theme, announced by the violas, then taken up by the violins and some of the wood-wind instruments and developed energetically. A subsidiary theme, a warlike phrase, is played fortissimo by the brass. The second theme is the same melody that followed immediately the initial one in the introduction. It, too, has its subsidiary, which is strongly rhythmed. The working out is long and elaborate. The solemn theme of the introduction returns at the end as an apotheosis of the Hussite faith.

The overture is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp (*ad lib.*) and the usual strings.



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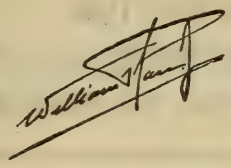

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TUESDAY EVENING, MARCH 24

AT 8.15

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Tschaikowsky . . . . . Symphony No. 4, F minor, Op. 36

I. Andante sostenuto; moderato con anima in movimento di valse.
II. Andantino in modo di canzona.
III. Scherzo; Pizzicato ostinato: Allegro.
IV. Finale: Allegro con fuoco.

Wagner . . . . . Overture, "Tannhäuser"

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I. Allegro.
II. Romanza: Andante.
III. Allegro molto vivace.

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Symphony in F minor, No. 4, Op. 36 . . . . Peter Tschaikowsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky composed this symphony in 1877–78 and lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassoff. The first draft was finished in May, 1877. He began the instrumentation on August 23 of that year, and finished the first movement September 24. He began work again toward the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Mr. Walter Damrosch conductor.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck. Her maiden name was Frolowsky, and she was born in the village Snamensk, government of Smolensk, February 10, 1831. She married in 1848 an engineer, and for some years she knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died, and she was left with eleven children and a fortune of "many millions of rubles." She dwelt at Moscow. Fond of music, she admired beyond measure certain works by Tschaikowsky, and she inquired curiously concern-

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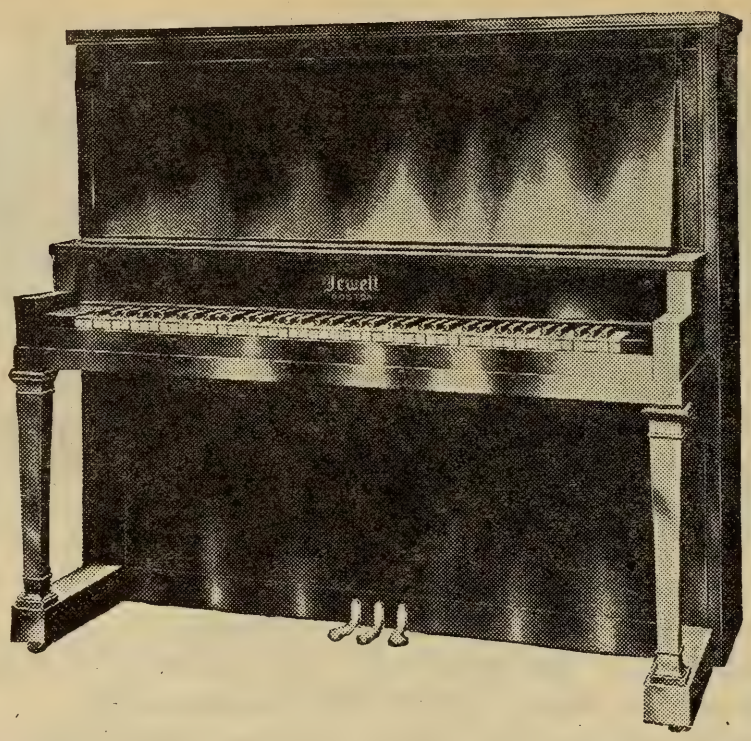

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ing his character as a man and about his worldly circumstances. She became acquainted with Kotek,* a pupil of Tschaikowsky in composition, and through him she gave Tschaikowsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt, and she sent him three thousand rubles; and in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation. She insisted that they should never meet. They never spoke together; but their letters to each other were frequent and intimate. Tschaikowsky poured out his soul to this woman, who is described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that is petty and conventional, but was pure in thought and action; a woman that was compassionate, but not sentimental.†

***

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

The first movement begins with a short introduction, Andante sostenuto, F minor, 3-4, with the Fate theme. This phrase is answered by wood-wind and trumpets against harmonies in horns, trombones, bassoons, tuba. The main body of the movement, Moderato con

* Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolks, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.

† In December, 1890, Nadejda wrote Peter that on account of the complicated state of her business affairs she could not continue the allowance. Furthermore, she treated him with curious indifference, so that Tschaikowsky mourned the loss of the friend rather than of the pension. He never recovered from the wound. Nadejda von Meck died on January 25, 1894.

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anima (in movimento di valse), F minor, 9-8, begins with the exposition of the first theme with melody in first violins and 'cellos. The development is in the wood-wind against an accompaniment of strings. The whole development is long and elaborate. There is a change, Moderato assai, quasi andante. A clarinet phrase is answered by descending chromatic scale-passages in the wood-wind and rising and falling arpeggios in the violas, to a string accompaniment, but this is not the second theme: it is rather a counter-theme to the second theme, which is a sensuous song for 'cellos. This second theme is sung by flutes and oboe, and the development is concise. There is a sudden change to B major, and there is a pianissimo reappearance of the first theme modified in the wood-wind. After a struggle between the first and second themes the Fate motive is heard fortissimo from trumpets and other wind instruments. The free fantasia is elaborate and devoted to the working out of the first theme. The third part begins with the return of the counter-theme to the second theme, D minor, which is followed in turn by the second theme in F major in the horn against the counter-theme in the wood-wind. The development is practically a reproduction of the first part of the movement. The short and dramatic coda is concerned with the first theme.

II. Andantino in modo di canzona, B-flat minor, 2-4. The movement begins with a melancholy song for oboe. The strings play a

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march-like theme in A-flat major. These themes are developed in quasi-variation form. There is a middle part, più mosso, in which a rude melody appears as a sort of trio.

III. Scherzo, "Pizzicato ostinato"; allegro, F major, 2-4. There are three contrasted themes, one for all the strings pizzicati, one for the wood-wind, and the third for the brass and the kettledrums. The development of the second and third themes is at times simultaneous.

The Finale, Allegro con fuoco, F major, is a wild rondo. There are three chief themes: the first is exposed at the beginning by all the strings and wood-wind fortissimo against sustained chords in the brass. The second follows immediately,—a folk-tune, "In the Fields there stood a Birch-tree," for wood-wind. The third theme appears after a return of the first,—a joyous, march-like theme, sounded in harmony by full orchestra. Toward the end the Fate theme is proclaimed double fortissimo by all the wind instruments.

The Finale is described by Mrs. Newmarch as a set of variations on the folk-song, "In the Fields there stood a Birch-tree"; but the characterization is loose.

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Overture to the Opera "Tannhäuser" . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickneser: "The lady singers have but little to do in the opera, and did that little respectably."

* * *

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

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It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

> "Inside the Horsel here the air is hot;
> Right little peace one hath for it, God wot;
> The scented dusty daylight burns the air,
> And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free

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fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

ENTR'ACTE.

"PARISINA" BY D' ANNUNZIO AND MASCAGNI.

(London *Times*, December 5, 1913.)

The Roman correspondent of the London *Times* sent this letter, dated December 5.—P. H.

A joint work of Gabriele d' Annunzio and Pietro Mascagni should deserve more than ordinary attention. Whatever may have been the denationalizing effect of modern progress upon other arts in Italy, both drama and music have remained unchangeably Italian, and of all Italian artists perhaps the most intensely national are Mascagni and d' Annunzio, neither of whom seems to be in the least affected by prolonged sojourn abroad and familiarity with the art of other countries.

Theirs is the art which one naturally associates with Italian skies and scenery, or with the hard brightness of an Italian sun, casting violent contrasts of light and shadow and as ruthless in its glaring illumination of beauty as in its exposure of squalor. An art in which

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there are no half-tones and very little subtlety. An art that is obvious, no doubt, but also spontaneous and natural, and never more natural than when it is most theatrical, for this is the paradoxical truth, that an Italian is most himself when he is playing a part. An art often coarse in its methods, unchastened by restraint, but capable of soaring to infinite heights of passion, as also, it must be confessed, of sinking to abysmal depths of bathos. What will it make of such an essentially Italian theme as the story of Parisina? For the unhappy tale, more ancient still than Phædra, became absolutely Italian when it was enacted by the luckless wife of Nicholas d' Este on the stage of Ferrara. It is indeed a story after d' Annunzio's own heart, and one wonders that he has not retold it before. Naturally, in this particular combination of genius, it is the poet rather than the composer who claims attention, and, a rare thing in the case of an opera, curiosity is more excited on behalf of the libretto than of the music. Critics, however, who have been privileged to hear some portions of the work and indiscreet enough to publish their opinions, seem to divide their admiration fairly between the musician and the dramatist.

Profiting by their indiscretion, it may be interesting to have some account of the opera before it is actually played for the first time at the Scala of Milan. The "Parisina" of d' Annunzio seems to be derived from many different sources, of which, perhaps, it may not be out of

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place to make some mention later. There exists a good deal of material to draw upon, not only in the form of Italian prose and poetry of the fifteenth and sixteenth centuries, founded generally on oral tradition, but also in the way of contemporary chronicles. Material that was evidently quite unknown to Byron, who had apparently nothing but the scanty mention of the tragedy in Gibbon's "Antiquities of the House of Brunswick" as a foundation for his poem. But such was the magic of Byron's name that nearly all the Italian authors who revived the story afterwards, instead of going back to more historical documents, took their inspiration from his imaginary rendering of the drama.

D' Annunzio, however, has borrowed nothing of his famous predecessor but a nightingale and a scarf. For the wealth of incident which he introduces he has gone back to the earliest authorities, supplementing them, here and there, by his own imagination. The opera consists of four acts, the second of which has its scene in the Santa Casa of Loreto, the other three taking place at the palace of the Este in Ferrara. In the first act the background is formed by the palace. In the loggias appear the servants and women at their work, grouped and dressed like the figures that can be seen to-day in the frescoed walls of the Schifanoia Palace, which Borso d' Este built in the next generation. In the foreground, on a barge which almost fills the wide moat surrounding the palace, a group of young men are shooting at a mark, and among them Ugo d' Este, the son of Nicholas III. of Este and of Stella dei Tolomei, otherwise known as Stella dell' assassino, the wife whom Nicholas has abandoned for Parisina. The groups in the loggias form the chorus, led by Parisina's woman La Verde, and the opera begins with a melancholy strain, taken up by one group after another, which presages the coming tragedy. The opening is described as extraordinarily effective, especially the final couplet sung by all four groups in unison with a savage energy:—

> La morte grida e dice: Viene, viene
> a sacco, a sacco, vendetta, vendetta.

There comes on the scene Ugo's mother, Stella dell' assassino, who pours out her hatred for the woman who has supplanted her, and tries to induce her son to revenge her wrongs by poisoning Parisina. The duet between Stella and Ugo, in its fierce broken phrases, is expres-

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sive of the anger which fills them both. It suddenly gives place to a light gay strain from the chorus in the loggia, heralding the approach of Parisina. Stella's companions try to drag her away, but before going she breaks away from them and hurls her furious invective in the other's face:—

O Parisina Malatesta, figlia
dell' Ordelaffia, sangue
di rubatori, traditori e drude,
color di vita più non haie ne osi
fissar negli occhi miei gli occhi tuoci falsi.

The violent strains of this apostrophe, reflecting the duet of mother and son, give way to the hunting chorus and flourish of horns with which Nicholas makes his entrance. Mascagni has been at some pains here to give an archaic turn to his music. It dwells for a time on this more cheerful theme, until Nicholas, perceiving the strained relations between his wife and her stepson, makes an attempt to reconcile them. Parisina breaks out in anger, declaring that she is no longer treated with the respect due to her, and Ugo shows an equal rage not only against his stepmother, but against his father also. The rising wave of wrath is stilled by Parisina's weeping, and the act closes with the dying strains of the distant chorus in the loggia taking up its first theme.

The second act takes place at Loreto, just outside the Casa Santa, through whose open door can be seen the shrine with the famous black Virgin, by tradition the work of St. Luke. Parisina and Ugo are there, sent on a pilgrimage by Nicholas, who hopes that their hatred may cease under the influence of the holy place. The walls of the hospice rise in the background, and behind them are heard songs from the sailors who have accompanied Parisina. These songs, hymns to the Virgin,

Stella del mare
aiuta, aiuta
per costa e per altura
a misura e battuta,

alternate with chants from within, the latter modelled on the church music of Palestrina and Marcello. Parisina enters with La Verde, who decks her in her finest robes and jewels. There follows the scene

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of Parisina's vow, in which one by one she lays her ornaments and robes before the shrine in token of her vow, remaining in a simple white tunic only. At the completion of her prayer the orchestra passes from a gentle semi-religious mood to one more agitated. Cries are heard without, calling for the sanctuary doors to be shut, for the Schiavoni corsairs (Dalmatian pirates) have come up from the coast, intent on raiding the sanctuary and carrying off the holy image. Ugo is wounded in the fray, and Parisina tends his hurt. Then ensues one of d' Annunzio's too long protracted love scenes, chiefly in recitative, though Mascagni has furnished one duet which the critics declare the most exquisite passage in the opera. Parisina appeals to the Virgin of Loretto to be saved from herself, but the curtain finally falls on the certainty that her appeal is in vain, though Ugo has been persuaded to dedicate his blood-stained sword, as she has dedicated her jewels.

In the third act Parisina is seen waiting for her lover in her room at Belfiore. Through the open window is heard the song of a nightingale,—Byron's nightingale, in this case a flute solo which rises, falls, and trills, accompanying finally with sobbing notes Iseult's confession of love which Parisina declaims from her book. Ugo enters, and the lovers begin a long duet, which, at first much in Mascagni's usual manner, changes to the motive of the nightingale as Parisina sings:—

e come l' usignolo
canta, io ti canterò:
"Amico mio bello
così di noi è,
nè tu senza me
nè io senza te."

The idyll is disturbed by La Verde crying out that Nicholas is there. Ugo is hidden by Parisina, and then follows the usual scene of discovery, rage, and denunciations—the last being directed also against Zoese, the spy, who has sent the unwitting Nicholas to learn for himself the certainty of his dishonor. Nicholas, after a short orchestral peroration, pronounces the doom of both culprits; and the curtain falls on their heart-breaking cries, "Ugo!" "Parisina!"

The fourth and last act is in the "Tower of the Lions" of the Ferrara Palace. Beyond the vaulted chamber, where Ugo and Parisina are standing embraced in each other's arms, can be seen the place of execution and the block itself. A long duet between the lovers is interrupted by the entrance of Stella dell' assassino, who, stumbling towards the light of the torches within the prison, tries in vain to open the iron gate which separates her from its inmates. Equally vain are her efforts to attract her son's attention. At last she cries to Parisina:—

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Ebbene si, tu l' hai,
tu me lo prendi,
tu me lo uccidi,
tu me lo danni. E' tuo;
l' hai suggellato in te
meglio che nella pietra
del sepolcro. Ma rendimilo
per un attimo solo
ch' io lo baci.

Parisina, relenting, pushes Ugo towards his mother, but he will not leave her. Then slowly Parisina takes his face between her hands, and, looking in his eyes, binds his head with her red scarf. The curtain falls abruptly. The act is short, but it gives Mascagni his best opportunity in the whole opera, as there is little or no action to hamper him. According to his critics he has fully availed himself of it, and written some very fine music.*

Concerto in A minor for Pianoforte and Orchestra.

Ignace Jan Paderewski

(Born on November 6, 1860, at Kurilowka, in Podolia, a former province of Poland; now living at Morges, Switzerland.)

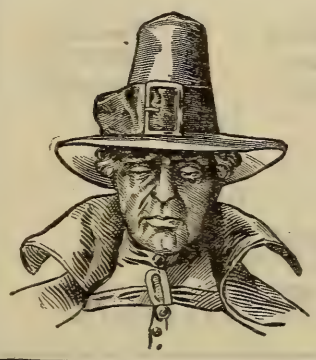
This concerto was composed in 1888. It was performed for the first time in that year by Mme. Essipoff. She played it at a Lamoureux concert in Paris on February 28, 1889.

The first performance in the United States was at a concert of the Boston Symphony Orchestra in Boston, March 14, 1891, when Mme. Julia Rive-King was the pianist and Mr. Nikisch conducted.

William Foster Apthorp wrote the following analysis for the Programme Book of January 28, 1893:—

"The first movement (allegro, in A minor, 3-4) begins with an orchestral ritornello, in which the first and second themes are very briefly exposed. Soon the pianoforte enters with the first theme in a way not

* The correspondent makes no mention of other operas based on this subject: Donizetti's "Parisina," with a libretto by Romani (after Byron's poem), produced at Florence in 1833, when Carlotta Ungher (Karoline Unger) took the part of the heroine; "Parisina," book by Romani, music by Thomas Giribaldi, Montevideo, September 14, 1878, the first opera written in Uruguay; "Parisina," libretto by Frans Gittens, music by Edwards Keurvels, Antwerp, in 1888.—P. H.



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very usual in modern concertos, and which rather recalls a device employed by Beethoven in his E-flat concerto. Instead of taking up this theme in a brilliant fortissimo, as the orchestra did at first, the pianoforte takes it up piano in an entirely different mood, and carries it out with a good deal of added embroidery, leading to a short climax, when the orchestra bursts forth with it once more in jubilant fortissimo. This leads to the second theme, which the wooden wind instruments sing against ornamental arpeggi on the pianoforte, until at last the solo instrument takes hold of it itself in working-out fashion. Soon a third, more cantabile theme appears in the pianoforte alone in A major. From this point the working-out grows more and more elaborate. The movement is written in a very free modification of the sonata form, to which the frequent appearances of the first theme in the orchestral tuttis impart something of a rondo character.

"The second movement (andante, in C major, 2-4) is a most graceful romanza, in which the pianoforte alternates with the orchestra in playing the lovely melody, and then gives itself up more and more to weaving ornamental passages around the almost purely orchestral development of the theme.

"The third movement (allegro molto vivace, in A major, 2-4) is a brilliant rondo, the principal theme of which has a markedly Slavic accent. In strong contrast to this piquant, rollicking theme is a stately, almost hymnlike second theme, first announced in F-sharp major by the wind instruments, and again with still more pomp by

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the pianoforte and wind in A major towards the close of the movement. This second theme, however, plays but a small part in the working-out, which runs almost constantly on characteristic fragments of the first theme.

"It is worthy of note throughout this concerto how largely ornamental the pianoforte part is. Although the work was written by a pianist, by far the greater part of its musical structure and development is confided to the orchestra, and comparatively little to the pianoforte. By this is not meant that the pianoforte is not almost constantly doing something, but that the bulk of what it does is more in the way of ornamental passage-work than anything else. In this the composer has followed the lead of Liszt rather than that of Chopin and the older concerto writers. But his manner of treating the pianoforte is eminently that of a pianist. He invariably gives it that to do which it can do best, and generally that which it alone can do. It is especially noteworthy how he has kept clear of one marked tendency of modern concerto writers—and one which Liszt himself evinced on more than one occasion—to try to make the pianoforte vie with the orchestra in doing things which the latter can do far better and more easily than it can. There is hardly an instance in the whole concerto of the pianoforte's trying to do anything in the same spirit and in the same way that the orchestra does."

The orchestral part of the concerto is scored for two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings.

The concerto is dedicated to Theodor Leschetitzky.

***

Mr. Paderewski studied at the Musical Institute, Warsaw (1872–78), the piano under Janotha, harmony under Roguski. In 1876 and 1877 he gave concerts in Poland and Russia, and from 1879 to 1881 he taught at the Warsaw school. In 1883 he went to Berlin, where he studied composition with Kiel and Urban, and in 1884 he went to Vienna to take pianoforte lessons of Leschetitzky. He taught for a while at the

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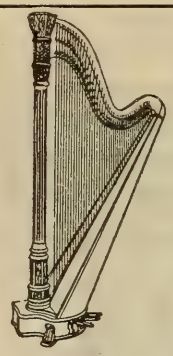
Strassburg Conservatory, and then returned to Vienna. In 1887 he began his career as a virtuoso; he played in Vienna and Paris, and gave his first concert in London on May 9, 1890. His career after this is known to all.

The list of his compositions includes an opera, "Manru" (produced at Dresden, May 29, 1901; performed for the first time in America at the Metropolitan Opera House, New York, February 14, 1902; performed for the first time in Boston at the Boston Theatre, March 15, 1902);* a Concerto for pianoforte and orchestra, Op. 17; a "Polish Fantasia" for pianoforte and orchestra, Op. 19; Violin Sonata, Op. 13; pianoforte pieces and songs. Among his latest compositions are a Symphony in B minor, Op. 24, composed 1904–08 and performed for the first time at a concert of the Boston Symphony Orchestra in Boston, February 13, 1909, Mr. Fiedler conductor; a pianoforte sonata, Op. 21; and a set of Variations and Fugue for pianoforte, Op. 23. The latter work was performed for the first time in this country by Mr. Sigismund Stojowski, a pupil of Mr. Paderewski, January 23, 1907, in New York.

Biographies of Mr. Paderewski have been written by Mr. Henry T. Finck, "Paderewski and his Art" (New York, 1895), Dr. Alfred Nossig, "I. J. Paderewski" (Leipsic, *s. d.*), though this book is an "appreciation" rather than a biography; and by Edward A. Baughan (London and New York, 1908).

*The cast was as follows: Manru, Mr. Von Bandrowski; Ulana, Mme. Sembrich; Hedwig, Mme. Homer; Asa, Mme. Scheff; Urok, Mr. Bispham; Oros, Mr. Muehlmann; Jagu, Mr. Blass. Walter Damrosch conducted.



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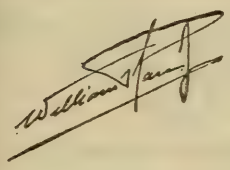

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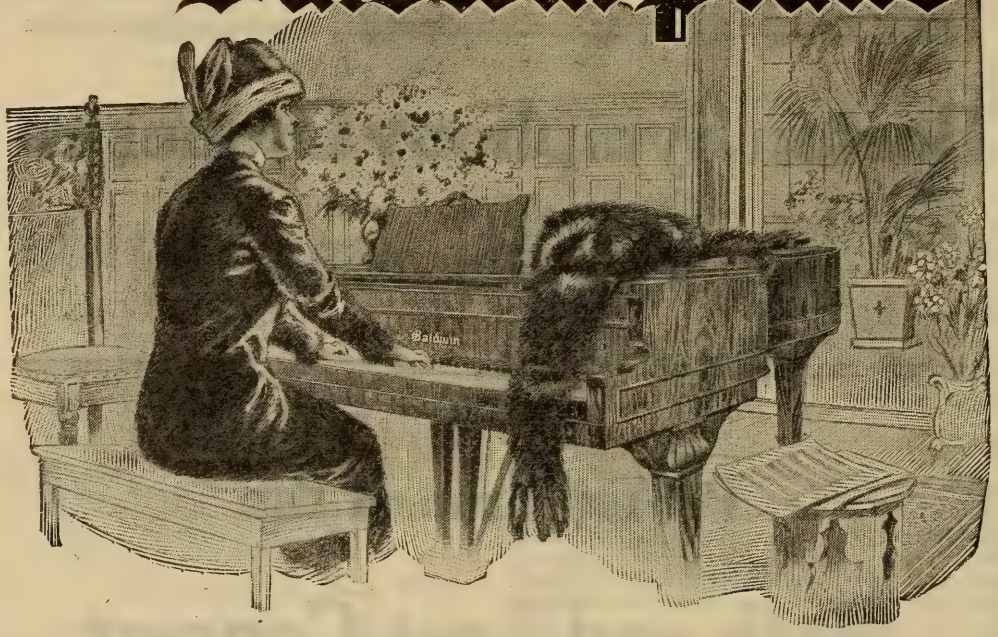

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Ribarsch, A.
Fiedler, B.
Spoor, S.
Pinfield, C. E.
Gundersen, R.
Hoffmann, J.
Tak, E.
Traupe, W.
Baraniecki, A.
Berger, H.
Hayne, E.
Gerardi, A.
Gewirtz, J.
Mahn, F.
Theodorowicz, J.
Goldstein, H.
Sülzen, H.
Goldstein, S.
Kurth, R.

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Ferir, E.
Gietzen, A.
Werner, H.
Schwerley, P.
Wittmann, F.
Berliner, W.
Pauer, O. H.
Forster, E.
Van Wynbergen, C.
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Keller, J.
Nagel, R.
Barth, C.
Nast, L.
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Folgmann, E.
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Basses.

Kunze, M.
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Jaeger, A.
Seydel, T.
Huber, E.
Ludwig, O.
Schurig, R.

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Brooke, A.
Battles, A.
Chevrot, A.

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Longy, G.
Lenom, C.
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Grisez, G.
Mimart, P.
Vannini, A.

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Sadony, P.
Mueller, E.
Fuhrmann, M.

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Mueller, F.

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Stumpf, K.

Contra-Bassoon.

Mosbach, J.

Horns.

Wendler, G.
Lorbeer, H.
Hain, F.
Resch, A.

Horns.

Jaenicke, B.
Miersch, E.
Hess, M.
Hübner, E.

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Kloepfel, L.
Mann, J.
Heim, G.

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Hampe, C.
Alloo, M.
Mäusebach, A.
Kenfield, L.

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Mattersteig, P.

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Mozart . . . . . Symphony, E-flat major (K. 543)

I. Adagio; Allegro.
II. Andante.
III. Menuetto: Trio.
IV. Finale: Allegro.

Handel . Recitative, "E pur così," and Air, "Piangerò la sorte mia"

Rimsky-Korsakoff . . . Caprice on Spanish Themes, Op. 34

I. Alborada.
II. Variations.
III. Alborada.
IV. Scene and Gypsy Song.
V. Fandango of the Asturias.

Charpentier . . . . Air, "Depuis le jour," from "Louise"

Liszt . Symphonic Poem, No. 3, "The Preludes" (after Lamartine)

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SYMPHONY IN E-FLAT MAJOR (K. 543).

WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason foi discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

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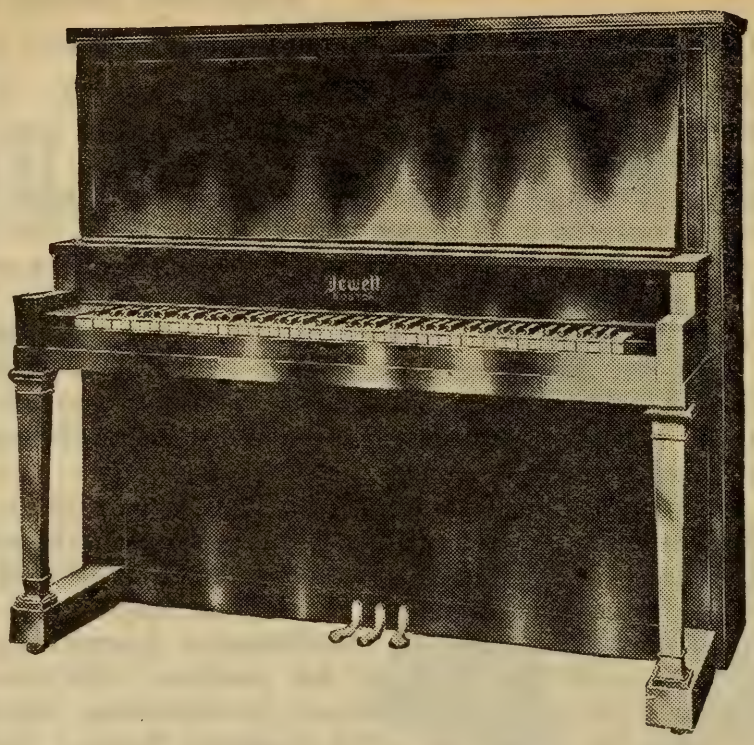

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Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15; he preferred water, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." But we know that he did not like the music of Mozart.

Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music, although he was paying him eight hundred florins a year. He did order dances, the dances named above. For the dwellers in Vienna were dancing-mad. Let us listen to Kelly, who knew Mozart and sang in the first performance of "Le Nozze di Figaro" in 1786: "The ridotto rooms, where the masquerades took place, were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." For these dances Mozart wrote, as did Haydn, Hummel, Beethoven.

Thus was Mozart without loyal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the spring of 1789 he left his beloved Constance, and made a concert tour in hope of bettering his fortunes.

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Mozart was never fully appreciated in Vienna during his last wretched yet glorious years. It is not necessary to tell the story of the loneliness of his last days, the indifference of court and city, the insignificant burial. This lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde*, a musical journal published at Berlin in 1792. The Prague correspondent wrote on December 12, 1791: "Because his body swelled after death, the story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they have lost. While he was alive he always had much to do with the cabal, which he occasionally irritated through his *sans souci* ways. Neither his 'Figaro' nor his 'Don Giovanni' met with any luck at Vienna, yet the more in Prague. Peace be with his ashes!"

The symphony is scored for one flute, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The autograph score is in the Royal Library in Berlin.

The minuetto appears in the ballet music introduced in performances of "Le Nozze di Figaro" at Paris.

***

The first movement begins with a short and slow introduction, Adagio, E-flat major, 4-4, which opens with harmonies for full orchestra. The movement grows sombre, as 'cellos and double-basses repeat a rhythm on an organ point beneath sustained chords (wind instruments and drums) against scale passages for violins and arpeggios for flute. The brass and the drums sound a note of preparation; the basses are in upheaval, and there is a softer phrase for violins and wood-wind. The main body of the movement, Allegro, E-flat major, 3-4, begins

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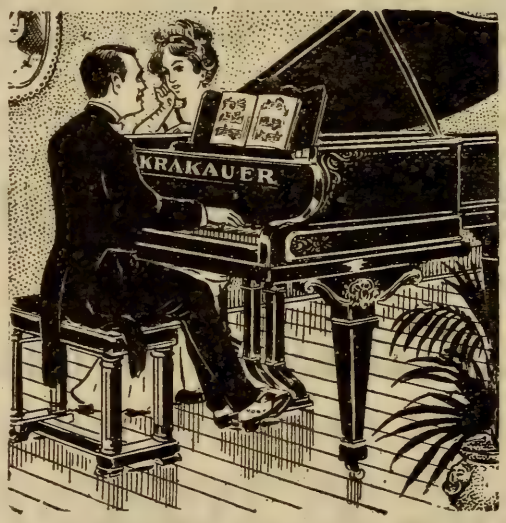

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at once with the first theme, a graceful, simple melody, sung by the first violins. The theme is repeated by the basses, and there is a counter-figure for the violins. The first subsidiary theme enters forte in the full orchestra. Another subsidiary is developed. There is a transition to B-flat major. There is a dainty figure for violins answered by a call from wood-wind instruments. The real second theme is a melody in thirds. The first part of the movement ends on the dominant, and is at once repeated. The free fantasia is short and is practically a free interlude. The third part of the movement is a repetition of the first, with the second theme and its subsidiary in the tonic. There is no coda.

The second movement is an Andante, A-flat major, 2-4. The first theme, given out by the strings, is repeated. Figures from this theme are treated contrapuntally, after which the theme is again repeated This second section is marked with the double dotted bar, to be repeated. The second theme, F minor, is of a graver character, and it is briefly developed. There is working out with the aid of figures from the first theme. There is a conclusion theme (wood-wind) in the tonic. This theme is developed, and leads to the re-entrance of the first theme. The second part is almost a counterpart of the first, but there is richer orchestration, more varied modulation, and there are new counter-figures. There is a short coda.

The Menuetto, E-flat major, 3-4, is known to household pianists through the arrangement of it by Jules Schulhoff. The form is regular. The Trio is in the tonic.

The Finale, Allegro, E-flat major, 2-4, is a rondo on several themes. The working-out is elaborate.

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Recitative, "E pur così," and Aria, "Piangerò la sorte mia," from "Giulio Cesare," Act III., Scene 3.

George Frideric Handel

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

"Giulio Cesare" was probably composed by Handel in 1723. Nicola Haym wrote the libretto and dedicated it to the Crown Princess Caroline. The story is of Julius Cæsar and Cleopatra in Egypt. The opera was produced on February 20, 1724, at the Opera Theatre of the Royal Academy of Music, London. Francesco Bernardi, better known as Senesino, took the part of Cæsar, and Francesca Cuzzoni that of Cleopatra. The opera was revived frequently in later years, and in 1787 it was performed for the purpose of attracting George III. to the theatre.

The aria sung at this concert is in the third act. The scene is a grove near Alexandria. Cleopatra, prisoner, is attended by a guard.

The original accompaniment is for strings and a flute. The accompaniment played at this concert is by Mr. André Maquarre, first flute of the Boston Symphony Orchestra.

Recitative:

E pur così in un giorno perdo fasti e grandezze? Ahi fato rio! Cesare, il mio bel nume, è forse estinto; Cornelia e Sesto inermi son, nè sanno darmei soccorso. Oh Dio! non resta alcuna speme al viver mio.

Aria, E major, 3-8:

Piangerò la sorte mia,
Si crudele e tanto ria,
Finchè vita in petto avrò.

Allegro:

Ma poi morta d' ogni interno.
Il tiranno, e notte e giorno,
Fatta spettro, agiterò.
Piangerò, etc.

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Recitative:

And is it, then, that I lose luxuries and grandeur in a day? Ah, wicked fate! Cæsar, my handsome divinity, is perhaps dead; Cornelia and Sextus are unarmed, and cannot come to my succor. O God! There remains no hope for me in life.

Air:

I shall mourn my wretched and cruel fate as long as there is life within my breast. Even now everything seems dead within me. The tyrant, day and night, in the shape of a spectre, will trouble me.

Caprice on Spanish Themes, Op. 34.

Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at St. Petersburg, June 21, 1908.)

Rimsky-Korsakoff's "Capriccio Espagnol" was performed for the first time in St. Petersburg at a Russian Symphony Concert, October 31,† 1887. The composer conducted.

The caprice was performed at one of Anton Seidl's Popular Orchestral Concerts at Brighton Beach, New York, by the Metropolitan Orchestra in 1891, at one of the concerts that were given from June 27 to September 7.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Dr. Muck conductor, February 15, 1908.

The Caprice is dedicated to the artists of the orchestra of the Imperial Russian Opera House of St. Petersburg. The names, beginning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The Caprice is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side-drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and strings.

* This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music lexicons give May 21.

† This date, given on the title-page of the score, is probably according to the Russian calendar. The date in our calendar would be November 12, 1887.

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I. Alborada. Vivo e strepitoso, A major, 2-4. *Alborado*, derived from the Spanish word, *albor*, whiteness, dawn (Latin, *albor*, whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade*, which is applied also to festival music at daybreak in honor of an army officer.

This serenade opens with the wild, tempestuous chief theme, which is given to the full orchestra. There is a subsidiary theme for the wood-wind instruments. Both themes are repeated twice by solo clarinet, accompanied by horns and bassoons, and strings *pizz.* A delicate cadenza for solo violin brings the close, pianissimo.

II. Variations. Andante con moto, F major, 3-8. The horns give out the theme with a rocking accompaniment for strings. Before this theme is ended, the strings have the first variation. The second variation, poco meno mosso, is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, tempo primo, E major, organ-point on B, is for wood-wind, two horns, and two 'cellos, accompanied by sixteenth notes for clarinet and violins. The fifth, F major, is for full orchestra. A cadenza for solo flute brings the end.

III. Alborada. Vivo e strepitoso, B-flat major, 2-4. This movement is a repetition of the first, transposed to B-flat major and with different instrumentation. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin, and the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. Allegretto, D minor, 6-8. The dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm in gypsy fashion for horns and trumpets. The

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drum-roll continues, now *ppp*, and the second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettle-drum roll. The fourth, also free, is for clarinet over a roll of cymbals. The oboe gives a short version of the theme, The fifth cadenza is for harp with triangle. The gypsy song begins after a harp glissando. It is attacked savagely by the violins, and is punctuated by trombone and tuba chords and with cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure of accompaniment. The two themes are alternated, and there is a side theme for solo 'cello. Then the strings, *quasi guitara*, hint at the fandango rhythm of the last movement, and accompany the gypsy song, now blown staccato by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings alternating with harmonics *pizz.* The pace grows more and more furious, animato, and leads into the Finale.

V. Fandango of the Asturias. A major, 3-4.

The origin of the word "fandango" is obscure. The larger Spanish dictionaries question the derivation from the Latin "fidicinare," to play upon the lyre or any other stringed instrument. Some admit a Negro origin. In England of the eighteenth century a ball was commonly called a fandango. Mrs. Grove says that the Spanish word means "go and dance," but she does not give any authority for her statement. The dance is a very old one; it was possibly known in ancient Rome. Desrat looked upon it as a survival of Moorish dances, a remembrance of the voluptuous dances of antiquity. "The fandango of the theatre differs from that of the city and the parlor: grace disappears to make room for gestures that are more or less decent, not to

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say free, stamped with a triviality that is often shameless." Let us quote from Vuillier: "'Like an electric shock, the notes of the Fandango animate all hearts,' says another writer. 'Men and women, young and old, acknowledge the power of this air over the ears and soul of every Spaniard. The young men spring to their places, rattling castanets, or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exactest time with tapping heels. Partners tease and entreat and pursue each other by turns. Suddenly the music stops, and each dancer shows his skill by remaining absolutely motionless, bounding again into the full life of the Fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tic-tac of heels (*taconeos*), the crack of fingers and castanets, the supple swaying of the dancers, fill the spectators with ecstasy.' The music whirls along in a rapid triple time. Spangles glitter; the sharp clank of ivory and ebony castanets beats out the cadence of strange, throbbing, deafening notes—assonances unknown to music, but curiously characteristic, effective, and intoxicating. Amidst the rustle of silks, smiles gleam over white teeth, dark eyes sparkle and droop, and flash up again in flame. All is flutter and glitter, grace and animation—quivering, sonorous, passionate, seductive. *Olè! Olè!* Faces beam and eyes burn. *Olè, Olè!* The bolero intoxicates, the fandango inflames."

AIR FROM "LOUISE," ACT III., SCENE I . . GUSTAVE CHARPENTIER

(Born at Dieuze, France, June 25, 1860; now living in Paris.)

Louise, having left her home, is living with Julien on the Butte de Montmartre. At the beginning of the third act, Julien, sitting in the little garden of their house, with book in hand, is plunged in happy meditation. Louise, leaning on the railing of the steps, looks at him lovingly.

***

Depuis le jour où je me suis donnée, toute fleurie semble ma destinée. Je crois rêver sous un ciel de féerie, l'âme encore grisée de ton premier baiser! Quelle belle vie! Mon rêve n'était pas un rêve! Ah! je suis heureuse! L'amour étend sur moi ses ailes! Au jardin de mon cœur chante une joie nouvelle! Tout vibre, tout se réjouit de mon triomphe! Autour de moi tout est sourire, lumière et joie!

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et je tremble délicieusement au souvenir charmant du premier jour d'amour! Quelle belle vie! ah! je suis heureuse! trop heureuse . . . et je tremble délicieusement au souvenir charmant du premier jour d'amour!

Since the day that I first gave myself unto you, my destiny seems all in bloom. I seem to be dreaming under a fairy sky, with soul still intoxicated by your first embrace! What a beautiful life! My dream was not a dream! Ah! I am happy! Love stretches over me his wings. A new joy sings in the garden of my heart! Everything is astir, everything rejoices with my triumph. Around me all is laughter, light and joy, and I tremble deliciously at the charming remembrance of the first day of love. What a beautiful life and what happiness! I am too happy . . . and I tremble deliciously at the charming recollection of the first day of love.

"Louise," a musical romance in four acts and five scenes, libretto and music by Charpentier, was first produced at the Opéra-Comique, Paris, February 2, 1900. The chief singers were M. Maréchal, Julien; M. Fugère, the Father; Mlle. Rioton, Louise; Mme. Deschamp-Jehin, the Mother; Mlle. Tiphaine, Irma.

***

Marthe Louise Estelle Élisa Rioton, the first Louise in Charpentier's opera, was born at Beaumont-les-Valence, France, February 18, 1878. She studied singing at the Conservatory of Music, Paris. In 1899 she took a first prize for singing, competing as the pupil of Duvernoy; also a first prize for *opéra-comique*, competing as a pupil of Lhérie. She made her first appearance in the opera-house as Louise. In 1901 she married and left the stage.

"Louise" was produced in Boston by Mr. Hammerstein's Manhattan Opera House Company at the Boston Theatre, April 5, 1909. The chief singers were Miss Mary Garden, Mme. Doria, Miss Zeppelli, Charles Dalmorès, Charles Gilibert. Cleofonte Campanini conducted.

For the first time in the records of the Opéra-Comique, Paris, an opera, "Louise," was performed one hundred times within a year, nor had the sum of the total receipts, 666,250 francs, from this opera within the year been equalled.

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Symphonic Poem No. 3, "The Preludes" (after Lamartine).

Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar in 1849–50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)."* The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XVme Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the

* "Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a hand-written score.

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List of Works performed at these Concerts during the Season of 1913-1914

BEETHOVEN
Symphony in A major, No. 7, Op. 92 — October 21
Concerto for Pianoforte, No. 5, in E-flat major, Op. 73 — Mme. CARREÑO, February 3

BIZET
Suite No. 1, from the Music for Alphonse Daudet's "L'Arlésienne" — December 30

BRAHMS
Concerto in B-flat, No. 2, for Pianoforte, Op. 83 — Miss RUTH DEYO, November 18
Concerto in D major for Violin and Orchestra, Op. 77 — Mr. KREISLER, December 30

CHARPENTIER
Air, "Depuis le jour," from "Louise" — Miss FLORENCE HINKLE, April 14

DVOŘÁK
Dramatic Overture, "Husitska," Op. 67 — February 3

FRANCK
Symphonic Poem, "Les Éolides" — October 21
Symphony in D minor — February 3

GLAZOUNOFF
Symphony in B-flat major, No. 5, Op. 55 — November 18

GRIEG
Overture, "Im Herbst," Op. 11 — October 21

HANDEL
Recitative, "E pur così," and Air, "Piangerò la sorte mia," from "Julius Cæsar" — Miss FLORENCE HINKLE, April 14

LALO
Overture to "Le Roi d'Ys" — December 30

LISZT
Symphonic Poem, "Les Préludes" — April 14

MOZART
Symphony in E-flat — April 14

PADEREWSKI
Concerto in A minor for Pianoforte and Orchestra — Mr. PADEREWSKI, March 24

RIMSKY-KORSAKOFF
Caprice on Spanish Airs — April 14

SCHUBERT
"Unfinished" Symphony in B minor — December 30

SMETANA
Overture to "The Sold Bride" — November 18

TSCHAIKOWSKY
Symphony No. 4, F minor, Op. 36 — March 24

WAGNER
Three Poems, "Im Treibhaus," "Träume," "Schmerzen" — Mme. GADSKI, October 21
Overture, "Tannhäuser" — March 24

WEBER
Scene and Aria, "Ocean! thou Mighty Monster," from "Oberon" (Act III., No. 13) — Mme. GADSKI, October 21
"Jubel" Overture — November 18

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Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt made his first appearance as a composer in the Gewandhaus, Leipsic, with "Les Préludes," the symphonic poem "Mazeppa," the pianoforte concerto in E-flat major (Hans von Bülow, pianist), and his romance "Englein hold im Lockengold" at a concert given for the "Orchester-Pensions-Institut," February 26, 1857. "Mazeppa" shocked the conservatives and provoked polemical articles, also a poem "Franz Liszt in Leipzig" by Peter Cornelius.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The first performance of "Les Préludes" in Boston was at a Philharmonic concert, December 3, 1859, when Arthur Napoleon,* pianist, made his first appearance in the city. "Les Préludes" was performed by the Philharmonic Society of New York, April 30th of the same year.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempest is over,

* Arthur Napoleao (Napoleone) was born at Oporto, March 6, 1843. He made a sensation as a boy pianist at Lisbon, London (1852), Berlin (1854), studied with Charles Hallé at Manchester, made tours throughout Europe and North and South America, and about 1868 settled in Rio de Janeiro as a dealer in music and musical instruments. After his retirement from the concert stage he composed pieces for pianoforte and orchestra, pianoforte pieces, and he served as a conductor.

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does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Préludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass-drum, cymbals, harp, and strings.

The symphonic poem begins Andante, C major, 4-4, with a solemn motive, the kernel of the chief theme. This motive is played softly by all the strings, answered by the wood-wind in harmony, and developed in a gradual crescendo until it leads to an Andante maestoso, C major, 12-8, when a new phase of the theme is given out fortissimo by 'cellos, double-basses, bassoons, trombones, and tuba, against sustained harmonies in other wind instruments and arpeggios in violins and violas. The development of this phase leads by a short decrescendo to a third phase, a gentle phrase (9-8) sung by second violins and 'cellos against an accompaniment in the first violins. The basses and bassoons enter after every phrase with the first figure of the original solemn phase

The development of this third phase of the chief theme leads to the entrance of the second theme, E major, 12-8, given out by horn quartet and a quartet of muted violas (divided) against arpeggios in the violins and harp. (This phrase bears a striking resemblance to the phrase, "Idole si douce et si pure," sung by Fernando in the duet with Balthasar (act i., No. 2) in Donizetti's "La Favorite."*) The theme is played afterward by oboes, clarinets, and bassoons, against

* "La Favorite," opera in four acts, text by A. Royer and Gustav Waöz, music by Donizetti, was produced at the Opéra, Paris, December 2, 1840. It was written originally in three acts for the Renaissance Theatre, Paris, and entitled "L'Ange de Nisida." Scribe collaborated in writing the text of the fourth act. The subject was taken from Baculard-Darnaud's tragedy, "Le Comte de Comminges." The part of Fernando was created by Gilbert Duprez (1806–96); the parts of Léonor, Alphonse, and Balthasar were created, respectively, by Rosine Stoltz, Barroilhet, and Levasseur.

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a more elaborate accompaniment, while violins and flutes introduce flowing passages between the phrases. The horn brings back the third phase of the chief theme, pianissimo, while the violins are loath to leave the initial figures of the second theme. The third phase of the theme dies away in flutes and clarinets

Allegro ma non troppo, 2-2. The working-out section is occupied chiefly with the development of the first theme, and the treatment is free. The initial figure of this theme is the basis of a stormy passage, and during the development a warlike theme is proclaimed by the brass over an arpeggio string accompaniment. There is a lull in the storm; the third phase of the chief theme is given to oboes, then to strings. There is a sudden change to A major, Allegretto pastorale, 6-8. A pastoral melody, the third theme, is given in fragments alternately to horn, oboe, and clarinet, and then developed by wood-wind and strings. It leads to a return of the second theme in the violins, and there is development at length and in a crescendo until it is sounded in C major by horns and violas, and then by wood-wind and horns.

Allegro marziale, animato, in C major, 2-2. The third phase of the chief theme is in horns and trumpets against ascending and descending scales in the violins. It is now a march, and trombones, violas and basses sound fragments of the original phase between the phrases. There is a brilliant development until the full orchestra has a march movement in which the second theme and the third phase of the chief theme are united. There are sudden changes of tonality,—C major, E-flat major, F-sharp major. The second phase of the chief theme returns fortissimo in basses bassoons, trombones, tuba, C major, 12-8, against the harmonies in other wind instruments and arpeggios in violins and violas that are found near the beginning of the work.

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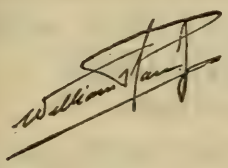

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NOTES BY PHILIP HALE

WEDNESDAY EVENING, NOVEMBER 26

AT 8.15

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FIRST CONCERT

WEDNESDAY EVENING, NOVEMBER 26

AT 8.15

PROGRAMME

Glazounoff . . . . Symphony in B-flat major, No. 5, Op. 55

I. Moderato maestoso; Allegro.
II. Scherzo: Moderato; Pochissimo meno mosso.
III. Andante.
IV. Allegro maestoso.

Smetana . . . . . Overture to "The Sold Bride"

Saint-Saëns . . . Concerto in B minor for Violin and Orchestra, No. 3, Op. 61

I. Allegro non troppo.
II. Andantino quasi allegretto.
III. Molto moderato e maestoso: Allegro non troppo.

Dvorák . . . . . Dramatic Overture, "Husitská," Op. 67

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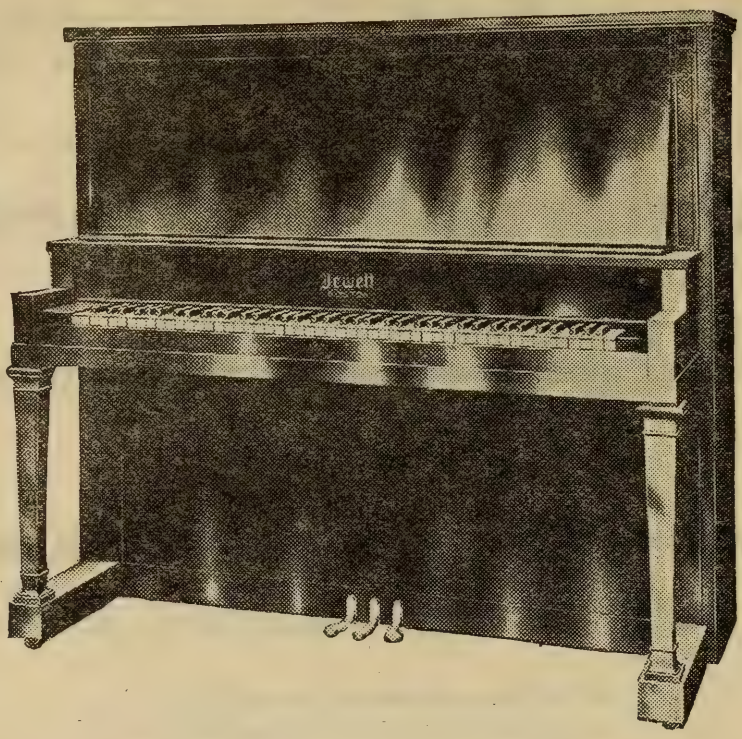

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Symphony in B-flat major, No. 5, Op. 55. Alexander Glazounoff

(Born at St. Petersburg, August 10, 1865; now living there.)

Glazounoff's fifth symphony was composed at St. Petersburg in 1895. It was published in 1896. It was performed for the first time in March, 1896, at one of the concerts of the New Russian School, organized by the publisher Belaïeff in St. Petersburg. The scherzo was then repeated in response to compelling applause. The first performance of the symphony in the United States was at a concert of the Philharmonic Society of New York, Anton Seidl conductor, March 5, 1898. The first performance in Boston was at a concert of the Boston Symphony Orchestra, November 24, 1906, Dr. Muck conductor.

The symphony, dedicated to Serge Tanéïeff,* is scored for three flutes (one interchangeable with piccolo), two oboes, three clarinets, one bass clarinet, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, bass drum, triangle, cymbals, little bells, harp, and strings.

I. Moderato maestoso, B-flat, 4-4. In this introductory section the sturdy chief theme of the allegro which follows is hinted at forcibly, and it is given to clarinets, bassoons, horns, tuba, and lower strings. There is preluding. The Allegro is in 2-2 and then 3-4. The first theme, which has been likened to the Sword motive in the "Ring,"

* Serge Tanéïeff was born in the government Vladimir, Russia, November 25, 1856. He is now living at Moscow. He studied the pianoforte with Nicholas Rubinstein and composition with Tschaikowsky at the Moscow Conservatory, of which he was afterward for some time (1885–89) the director, and was also teacher of theory in the school, a position that he still holds, or, at least, did hold a short time ago. (The Russian music schools have seen troublous times during the last year and a half, and resignations and dismissals have been frequent.) Tanéïeff made his first appearance as a pianist at Moscow in January, 1875, when he played Brahms's Concerto in D minor, and was loudly praised by critics and the general public, although the concerto was dismissed as an "unthankful" work. Tschaikowsky, as critic, wrote a glowing eulogy of the performance. It had been said, and without contradiction until the appearance of Modest Tschaikowsky's Life of his brother, that Tanéïeff was the first to play Peter's Concerto in B-flat minor in Russia. But the first performance in Russia was at St. Petersburg, November 1, 1875, when Kross was the pianist. Tanéïeff was the first to play the concerto at Moscow, November 12 of the same year, and he was the first to play Tschaikowsky's Concerto in C minor, Pianoforte Fantasia, Trio in A minor, and the posthumous Concerto in E-flat major. Tanéïeff spent some months at Paris, 1876–77. On his return he joined the faculty of the Moscow Conservatory. That Tschaikowsky admired Tanéïeff's talent, and was fond of him as a man, is shown by the correspondence published in Modest Tschaikowsky s Life. Tanéïeff has composed a symphony (played here at a Symphony concert, November 23, 1902); an opera, "The Oresteia" (1895); a concert overture "The Oresteia" (played here at a Symphony concert, February 14, 1903); a cantata, "Johannes Damascenus"; a half-dozen quartets (the one in B-flat minor, Op. 4, was performed here at a Symphony Quartet concert, November 27, 1905), choruses. One of his part songs, "Sunrise, has been sung here two or three times.

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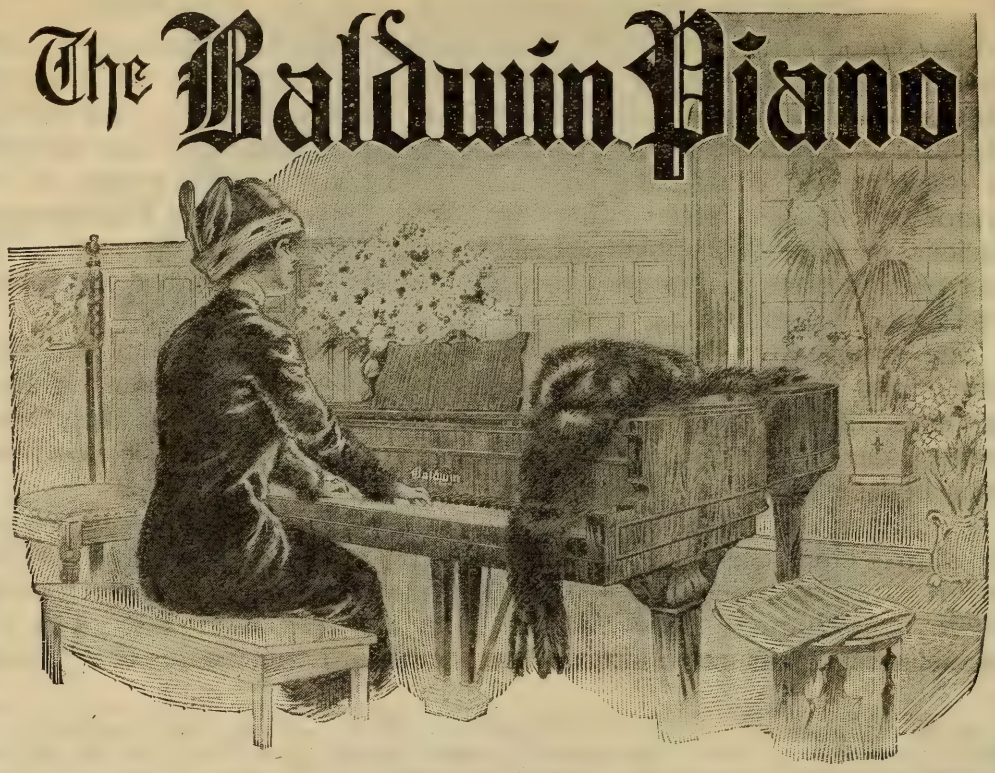

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is announced by bassoon and violoncellos, while clarinets sustain. It is then given to oboe and first violins, and at last is sounded by the whole orchestra. The second and suave theme is sung by flute and clarinet against wood-wind chords, with harp arpeggios and strings *pizz.* This theme is developed to a mighty fortissimo. The use of these themes is easily discernible. There is a stirring coda.

II. Scherzo, moderato, G minor, 2-4. After a few measures of sportive preluding the first theme is given to flutes, oboe, clarinet. The second theme, of a little more decided character, is announced by flutes, clarinets, and violins. Pochissimo meno mosso. The flutes have a fresh theme, which, undergoing changes and appearing in various tonalities, is expressed finally by the full orchestra.

III. Andante, E-flat, 6-8. The movement is in the nature of a Romance. The chief and expressive theme has been likened to the opening measures of Radamès' famous air, "Celeste Aïda." Heavy chords for the brass change the mood. There is a cantilena for violins and violoncellos. After preluding on the dominant there is a return of the leading motive.

IV. Allegro maestoso, B-flat, 2-2. The movement begins at once, forte, with a martial theme (full orchestra). The other important themes used in this turbulent movement are a heavy motive, announced by bassoons, tuba, and lower strings, and, *animato*, one announced by clarinets, bassoons, violas, violoncellos, while double-classes and kettledrums maintain a pedal-point.

***

Alexander Constantinovitch Glazounoff is the son of a rich publisher and bookseller of St. Petersburg, whose grandfather established the firm in 1782. Alexander was in the "Real" school until his eighteenth year, and he then attended lectures at the University of St. Petersburg as a "voluntary," or non-attached, student. He has devoted himself wholly to music. When he was nine years old, he began to take pianoforte lessons with Elenovsky, a pupil of Felix Dreyschock and a pianist of talent, and it is to him that Glazounoff owed a certain swiftness in performance, the habit of reading at sight, and the rudimentary ideas of harmony. Encouraged by his

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teacher, Glazounoff ventured to compose, and in 1879 Balakireff advised him to continue his general studies and at the same time ground himself in classical music. A year later Balakireff recommended him to study privately with Rimsky-Korsakoff. Glazounoff studied composition and theory with Rimsky-Korsakoff for nearly two years. He himself has said: "We had a great deal of music at home, and everything we played remained fixed in my memory, so that, if I waked in the night, I could reconstruct even in the slightest details all I had heard earlier in the evening."

Following the advice of his teacher, he decided to write a symphony. It was finished in 1881, and performed for the first time with great success, at St. Petersburg, March 29, 1882, at one of the concerts conducted by Balakireff. Later this symphony (in E major) was reorchestrated by the composer four times, and it finally appeared as Op. 5. To the same epoch belong his first string quartet (Op. 1); the suite for piano (Op. 2); two overtures on Greek themes (Op. 3,* 6); his first serenade (Op. 7); and several compositions which were planned then, but elaborated later. In 1884 Glazounoff journeyed in foreign lands. He took part at Weimar in the festival of the Allgemeiner Deutscher Musik-Verein, when his first symphony was performed under the direction of Müller-Hartung. There he met Franz Liszt, who received him most cordially. In 1889 Glazounoff conducted (June 22) at Paris in the concerts of the Trocadéro, which were organized by the music publisher, Belaïeff, his second symphony and the symphonic poem, "Stenka Razine," written in memory of Borodin.

In 1891 the following cablegram, dated St. Petersburg, October 8, was published in the newspapers of Boston:—

"A profound sensation was created here to-day. A young woman from Moscow was arrested, charged with being a Nihilist. She confessed, and admitted that she had left a trunk at the house of a well-known composer, Glazounoff, in which was a revolutionary proclamation. The police proceeded to Glazounoff's house and found the trunk. Glazounoff protested his innocence, declaring that he was utterly

* This overture was performed at a concert of the Russian Musical Society, led by Anton Rubinstein, the leader of the faction opposed to Balakireff and the other members of the "Cabinet."

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ignorant of the contents of the trunk. He was nevertheless compelled to deposit as bail fifteen thousand roubles, in order to avoid arrest pending inquiries to be made in the case."

Glazounoff suffered only temporary inconvenience. He was not imprisoned in the fortress of Saint Peter and Saint Paul, nor was he sent to Siberia; and later he wrote a cantata for the coronation of the present Tsar.

In 1897 Glazounoff visited London, and conducted his fourth symphony at a concert of the Philharmonic Society on July 1. (His fifth symphony had been produced in London at a Queen's Hall symphony concert led by Mr. H. J. Wood, January 30* of the same year, and it was performed again at a concert of the Royal College of Music, July 23 of that year, to the disgust of certain hide-bound conservatives. Thus a writer for the *Musical Times* said: "We have now heard M. Glazounoff's symphony twice, and we do not hesitate to protest against

* Mrs. Newmarch, in her article "Glazounoff," in Grove's Dictionary (revised version), gives January 28 as the date; but see "The Year's Music," by A. C. R. Carter (London, 1898), and the *Musical Times* (London) of August, 1897.

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a work with such an ugly movement as the Finale being taught at one of our chief music schools. We confess to having twice suffered agonies in listening to this outrageous cacophony, and we are not thin-skinned. The champions of 'nationalism' will tell us that this is the best movement in the work, because it is the most Russian and 'so characteristic'; they may even assure us that we do not require beauty in music. We shall continue to hold exactly opposite views. If *they* find beauty here, it must be of the kind which some people see in the abnormally developed biceps of the professionally strong man. If we are wrong, if this is the coming art, and our protests avail no more than did those of previous generations against the new arts of *their* times, we shall be happy to take off our hat to M. Glazounoff with a *Morituri, te salutant,* and stoically retire to await what we shall consider the doom of the beautiful in music, even as Wotan, the god, awaited the *Götterdämmerung.*"

In 1899 Glazounoff was appointed professor of orchestration at the St. Petersburg Conservatory. In March, 1905, he, Liadoff, and other leading teachers at this institution espoused the cause of Rimsky-Korsakoff, who was ejected from the Conservatory for his sympathy with the students in political troubles, and they resigned their positions. Some months later he resigned his directorship of the Russian Musical Society. He, Rimsky-Korsakoff, and Liadoff were the conductors of the Russian Symphony Concerts* at St. Petersburg.

Glazounoff's chief works, all published by Belaïeff, are eight sym-

* For about a dozen years the concerts were given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera Orchestra; but the audiences were extremely small. An enthusiastic band of two hundred or more was faithful in attendance and subscription. Many important works were produced at these concerts, and various answers given to the stranger that wondered at the small attendance. The programmes were confined chiefly to orchestral compositions, and, when—I quote from "A. G.'s" letter to the *Signale* (Leipsic), January 2, 1901—a new pianoforte concerto or vocal composition was introduced, "the pianist or singer is not a celebrity, but a plain, ordinary mortal." This practice of selection was of course repugnant to the general public. "A. G." adds: "The conductors are distinguished musicians, celebrated theorists, delightful gentlemen,—everything but capable conductors; Rimsky-Korsakoff and Glazounoff, who are acknowledged masters of instrumentation, kill their own brilliant works when they put down the pen and take up the stick. Probably the partisan spirit shown in the programmes contributes largely to the failure of the concerts, which are named 'Russian,' but are only the amusement of a fraction of Russian composers, members of the 'Musical Left,' or the 'Young Russian School.' Rubinstein's name never appears on these programmes, Tschaikowsky's name is seldom seen, and many modern Russians are neglected. Pieces by Rimsky-Korsakoff, Glazounoff, Liapunoff, Liadoff, Cui, and others are performed for the first time at these concerts, and awaken general interest; but the public at large does not like politics or musical factions in the concert-hall, and it waits until the works are performed elsewhere. Yet the sincerity, enthusiasm, devotion, of this band of composers and their admirers, are admired throughout Russia." (Rimsky-Korsakoff died after this was written. He died June 21, 1908.)

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phonies; a Suite caractéristique (Op. 9); several fantasias and symphonic poems, such as "Stenka Razine" (Op. 13), "The Forest" (Op. 19), "The Sea" (Op. 28), "The Kremlin" (Op. 30), "Spring" (Op. 34); orchestral suite, Op. 79, "Aus dem Mittelalter"; concert overtures; "A Slav Festival" (a symphonic sketch based on the finale of a string quartet, Op. 26); five string quartets, a string quintet; two waltzes for orchestra; cantatas, pianoforte pieces, and a few songs.

He is said to find in the ballet the fullest and freest form of musical expression,—not the ballet as it is known in this country, awkward, dull, or the "labored intrepidity of indecorum," but the grand ballet; and he has written pieces of this kind for the St. Petersburg stage: "Raymonda," Op. 57; "Ruses d'Amour," Op. 61; "The Seasons," Op. 67; "The Temptation of Damis" (1900). The latest publications of his works as advertised are: Sonata in B-flat minor, for the pianoforte, Op. 74 (1901); Sonata in E, Op. 75; Variations for pianoforte, Op. 72; Sonata in E minor, for pianoforte, Op. 75 (1902); March on a Russian Theme, for orchestra, Op. 76; Symphony No. 7, in F, Op. 77 (1903); Ballade for orchestra, Op. 78 (1903); "Moyen Âge," suite for orchestra, Op. 79 (1903); "Scène dansante," for orchestra, Op. 81; Violin Concerto, Op. 82 (1905); Symphony No. 8, E-flat, Op. 83; "Chant du Destin," dramatic overture for orchestra, Op. 84; two preludes for orchestra: No. 1 in memory of Wladimir Stassoff; No. 2 in memory of Rimsky-Korsakoff, Op. 85; Fantaisie finnoise for orchestra, Op. 88; Introduction et la Danse de Salomée d'après le drame

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At first Glazounoff was given to fantastic and imaginative music. His suites and tone-poems told of carnivals, funerals, the voluptuous East, the forest with wood sprites, water nymphs, and will-of-the-wisps, the ocean, the Kremlin of Moscow with all its holy and dramatic associations. "Stenka Razine" is built on three themes: the first is the melancholy song of the barge-men of the Volga; the second theme, short, savage, bizarre, typifies the hero who gives his name to the piece; and the third, a seductive melody, pictures in tones the captive Persian princess. The chant of the barge-men is that which vitalizes the orchestral piece. It is forever appearing, transformed in a thousand ways. The river is personified. It is alive, enormous. One is reminded of Gogol's description of another Russian stream: "Marvellous is this river in peaceful weather, when it rolls at ease through forests and between mountains. You look at it, and you do not know whether it moves or not, such is its majesty. You would say that it were a road of blue ice, immeasurable, endless, sinuously making its way through verdure. What a delight for the broiling sun to cool his rays in the freshness of clear water, and for the trees on the bank to admire themselves in that looking-glass, the giant that he is! There is not a river like unto this one in the world."

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* * *

Tschaikowsky corresponded with Glazounoff, and was fond of him. He saw him in St. Petersburg the night (November, 1893) before he was attacked with cholera. Tschaikowsky had been to the play, and had talked with the actor Varlamoff in his dressing-room. The actor described his loathing for "all those abominations" which remind one of death. Peter laughed, and said: "There is plenty of time before we need reckon with this snub-nosed horror; it will not come to snatch us off just yet! I feel I shall live a long time." He then went to a restaurant with two of his nephews, and later his brother Modest, entering, found one or two other visitors with Peter, among them Glazounoff. "They had already had their supper, and I was afterwards told my brother had eaten macaroni and drunk, as usual, white wine and soda-water. We went home about two A.M. Peter was perfectly well and serene."

Peter wrote * to his brother Modest, September 24, 1883: "I bought Glazounoff's quartet in Kieff, and was pleasantly surprised. In spite of the imitations of Korsakoff, in spite of the tiresome way he has of contenting himself with the endless repetition of an idea instead of its development, in spite of the neglect of melody and the pursuit of all kinds of harmonic eccentricities, the composer has undeniable talent. The form is so perfect it astonishes me, and I suppose his teacher helped him in this. I recommend you to buy the quartet and play it for four hands." This work must have been the String Quartet in D, Op. 1, composed some time between Glazounoff's fifteenth and seventeenth birthdays.

Tschaikowsky wrote to Glazounoff from Berlin (February 27, 1889): "If my whole tour consisted only of concerts and rehearsals, it would be very pleasant. Unhappily, however, I am overwhelmed with invitations to dinners and suppers. . . . I much regret that the Russian papers have said nothing as to my victorious campaign. What can I do? I have no friends on the Russian press. Even if I had, I should never manage to advertise myself. My press notices abroad are curi-

* The translations into English of these excerpts from Tschaikowsky's correspondence are by Mrs. Rosa Newmarch.

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ous: some find fault, others flatter; but all testify to the fact that Germans know very little about Russian music. There are exceptions, of course. In Cologne and in other towns I came across people who took great interest in Russian music, and were well acquainted with it. In most instances Borodin's E-flat Symphony is well known. Borodin seems to be a special favorite in Germany (although they only care for this symphony). Many people ask for information about you. They know you are still very young, but are amazed when I tell them you were only fifteen when you wrote your Symphony in E-flat, which has become very well known since its performance at the Festival. Klindworth intends to produce a Russian wor at his concert in Berlin. I recommended him Rimsky-Korsakoff's 'Capriccio Espagnol' and your 'Stenka Razine.'" But this first symphony was in E major, not in E-flat major. The latter, No. 4, was not composed until 1893. Is the mistake Modest's or the translator's?

Early in 1890 Tschaikowsky was sojourning in Florence. He wrote this extremely interesting letter to Glazounoff: "Your kind letter touched me very much. Just now I am sadly in need of friendly sympathy and intercourse with people who are intimate and dear. I am passing through a very enigmatical stage on my road to the grave. Something strange, which I cannot understand, is going on within me. A kind of life-weariness has come over me. Sometimes I feel an insane anguish, but not that kind of anguish which is the herald of a new tide of love for life, rather something hopeless, final, and—like every finale—a little commonplace. Simultaneously a passionate desire to create. The devil knows what it is! In fact, sometimes I feel my song is sung, and then, again, an unconquerable impulse, either to give it fresh life or to start a new song. . . . As I have said, I do not know what has come to me. For instance, there was a time when I loved Italy and Florence. Now I have to make a great effort to emerge from my shell. When I do go out, I feel no pleasure whatever, either in the blue sky of Italy, in the sun that shines from it, in the architectural beauties I see around me, or in the teeming life of the streets. Formerly all this enchanted me, and quickened my imagination. Perhaps my trouble actually lies in those fifty years to which I shall attain

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two months hence, and my imagination will no longer take color from its surroundings?

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. . . In short, during the winter you may expect a letter from me, in which I will talk to you after due reflection. If I fail to say anything apposite, it will be a proof of my incapacity, not the result of any lack of affection and sympathy for you."

Alfred Bruneau wrote in his "Musiques de Russie et Musiciens de France" (Paris, 1903), after a short study of the "Cabinet," or "Big Five,"—Balakireff, Borodin, Moussorgsky, Cui, and Rimsky-Korsakoff, who could not endure the name of Anton Rubinstein as a composer and looked skew-eyed at Tschaikowsky as a "cosmopolite,"—these words concerning Glazounoff, their pupil and disciple: "His instrumentation has marvellous clearness, logic, and strength, and a brilliance that sometimes dazzles. His sureness of hand is incomparable. But, to say everything,—and I have the habit of saying everything,—I wish that his truly extraordinary activity might slacken a little to the advantage of a high originality which I believe is in him, but to which he does not give the opportunity for a complete manifestation. He should fulfil the promise of his beginning; he should be the creator on whom we reckon,—in a word, the man of his generation, a generation younger than that of the composers who were at first his counsellors. The new years, continuing the eternal evolution of ideas, necessitate new attempts."

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Overture to the Opera, "The Sold Bride". Friedrich Smetana

(Born at Leitomischl, Bohemia, March 2, 1824: died in the mad-house at Prague, May 12, 1884.)

"Prodana nevesta" ("Die verkaufte Braut"), a comic opera in three acts, the book by Karl Sabina, the music by Smetana, was performed for the first time at Prague, May 30, 1866.

The overture, which, according to Hanslick, might well serve as prelude to a comedy of Shakespeare,—and indeed the overture has been entitled in some concert halls "Comedy Overture,"—is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings.

The chief theme of the operatic score as well as of the dramatic action is the sale of the betrothed, and this furnishes the chief thematic material of the overture.

The overture begins vivacissimo, F major, 2-2, with the chief theme at once announced by strings and wood-wind in unison and octaves against heavy chords in brass and kettledrums. This theme is soon treated in fugal manner; the second violins lead, and are followed in turn by the first violins, violas, and first 'cellos, and second 'cellos and double-basses. The exposition is succeeded by a vigorous "diversion," or "subsidiary," for full orchestra. The fugal work is resumed; the wind instruments as well as the strings take part in it, and the subsidiary theme is used as a counter-subject. There is development fortissimo by full orchestra, and the chief theme is again announced as at the beginning. The second theme enters, a melody for oboe, accompanied by clarinets, bassoon, horn, second violins. This theme is as a fleeting episode; it is hardly developed at all, and is followed by a tuneful theme for violins and first 'cellos. The chief motive returns in the wood-wind, then in the strings, and the fugal work is resumed. The leading motive is reiterated as at the beginning of the overture (without the double-basses). The tonality is changed to D-flat major, and flutes and oboes take up the first subsidiary theme, which keeps coming in over harmonies in lower strings and wind, while

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the music sinks to pianissimo. Fragments of the first theme reappear in the strings, and there is a brilliant coda.

***

Smetana began to compose the opera in May, 1863. He completed the work March 15, 1866.

***

There is a story that Smetana was excited to the composition of "strictly national" music by a remark made at Weimar by Herbeck when they were guests of Liszt,—that the Czechs were simply reproductive artists. The opening of the Czechic Interims Theatre at Prague, November 18, 1862, was the first step toward the establishment of a native operatic art. Smetana finished in April, 1863, his first opera, "Branibori v Cechach," or "Die Brandenburger in Böhmen," but it was not performed until January 5, 1866. Karl Sebor was more fortunate: his opera, "Templari na Morave," was performed in the Czechic Theatre in 1865.

The libretto of Smetana's first opera was undramatic, improbable, ridiculous. The Bohemian operas before Smetana were in the old forms of the Italian, French, and German schools, and the public accused Smetana of "Wagnerism," the charge brought in Paris against Bizet even before "Carmen" saw the footlights. Smetana was a follower of Wagner in opera and of Liszt in the symphonic poem. He believed in the ever-flowing melody in the operatic orchestra; this melody should never interrupt, never disturb, the dramatic sense; the music should have a consistent physiognomy; it should characterize the dramatic; the *Leit-motive* should individualize; but Smetana knew the folly of imitation, nor was he the kind of man to play the sedulous ape. He once said, "We cannot compose as Wagner composes," and therefore he sought to place in the frame of Wagnerian reform his own national style, his musical individuality, which had grown up in closest intimacy with his love of the soil, with the life, songs, legends, of his countrymen.

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Bride" at Prague, May 5, 1882, Smetana said: "I did not compose it from any ambitious desire, but rather as a scornful defiance, for they accused me after my first opera of being a Wagnerite, one that could do nothing in a light and popular style." The opera was composed, according to him, between January 5 and May 30, 1866; but Ottokar Hostinsky recalls the fact that in 1865 Smetana had performed fragments from a comic operetta, and Teige goes further and says the work was begun as far back as May, 1863. However this may be, Smetana composed at first only lyric parts, which were connected, twenty of them, by spoken dialogue. The opera was in two acts and without change of scene when it was produced.

When there was talk of a performance at the Opéra-Comique, Paris, Smetana added a male chorus in praise of beer, an air for Marenka, and a dance (Skoena). The first act of the original version was divided into two scenes, and soon afterward the first scene was closed with a polka, and the second scene introduced with a furiant; * so now the opera is in three acts. Smetana changed the spoken dialogue into recitative for the production of the opera at St. Petersburg in January, 1871, and this recitative is used to-day even in Czech theatres.

"The Sold Bride" was performed for the first time before a German-Austrian public at the International Music and Theatre Exhibition at Vienna in 1892 (June 1).† As Hlavác says: ‡ "Those who understood the situation were not surprised when Director Schubert appeared in Vienna in 1892 with his Bohemian Theatre and gave two works of Smetana, that the surprise of the audience was so great, and on all sides was heard, 'How is it possible that such genius was not recognized long ago?' For, as far as Austria is concerned, Smetana first became known in Vienna, June, 1892, where they had previously had no idea of the importance of his creations. . . . There is something in 'Die verkaufte Braut' which satisfies every one. The Wagnerian can

* Also known as the "sedálk" (the peasant), a characteristic and popular Bohemian dance, in which the male imitates a proud, puffed-up peasant, who at first dances alone, arms akimbo, and stamps; his partner then dances about him, or spins about on the same spot, until they embrace and dance slowly the sousedska, a species of ländler.

† Adolf Tschech, whose real name was Taussig, conductor of Czech operas at this exhibition, died late in 1903 at Prague at the age of sixty-three.

‡ Translated into English by Josephine Upson Cady.

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find nothing to object to, the lover of melody is more than happy, and friends and partisans of healthy artistic realism applaud vociferously. Not that Smetana is to be looked up to as the long-sought, universal musical genius, who has accomplished the union and perfect reconciliation of all the different theories of music. Smetana, in his high understanding of art, clearly and rightly estimated all these theories and appropriated them to his own use. This had no influence, however, on his inventive power; the effect was seen only in the expression of his thought; for he remained his own master in spite of all influences. This, all admit, even the speculator in coincidences and the hunter after imitations. The charm of Smetana to the outside world lies in the fact that, while the national character remains the foundation of his thought, he knew how to clothe the national Bohemian music in modern and high forms, and at the same time remain truly original, always himself, always Smetana. And so 'Die verkaufte Braut' has become a national comic opera, which, in the outlining of a dramatic depiction of village life in Bohemia, is true in the action and music, without turning the realistic side of it into the realism of a 'Mala Vita' * or 'Santa Lucia.' In this truly artistic moderation, Smetana shows that it is not necessary to depict common people as rude and unrefined, and, although most of Smetana's operas are laid in villages, as is also 'Pagliacci,' he did not turn to the tragical, as Mascagni and Leoncavallo have done."

The success of "The Sold Bride" led to Smetana's appointment as conductor of the opera. (His deafness obliged him in 1874 to give up all conducting.) This appointment gave him great honor, small wages (twelve hundred florins), many enviers and enemies.

It was announced in the summer of 1903 that "The Sold Bride" would be produced for the first time in the United States and in English at the Metropolitan Opera House, New York, by Mr. Conried, in the course of the next season. Mr. Charles Henry Meltzer Englished the libretto, and there was a report that Mme. Camille Seygard would be the heroine. This version of the opera has not yet been performed

* "Mala Vita," opera by Umberto Giordano (Rome, February 21, 1892, revived at Milan in 1897 as "Il Vito"). "A Santa Lucia," by Pierantonio Tasca (Kroll's Theatre, Berlin, November 16, 1892). Gemma Bellincioni as the leading woman made a profound sensation when these operas were performed at Vienna,—"Mala Vita" in 1892, "A Santa Lucia" in 1893.

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The first performance of "Der verkaufte Braut" in America was at the Metropolitan Opera House, New York, February 19, 1909: Marie, Emmy Destinn; Kathinka, Marie Mattfield; Hans, Carl Jorn; Kruschina, Robert Blass; Kezal, Adamo Didur; Mischa, Adolf Muehlmann; Wenzel, Albert Reiss; Agnes, Henrietta Wakefield; Springer, Julius Bayer; Esmeralda, Isabelle L'Huiller; Muff, Ludwig Burgstaller. Gustav Mahler conducted.

The other operas of Smetana are "Dalibor," * serious opera in three acts, book by Josef Wenzig, Prague, May 16, 1868; "Libusa," festival opera in three acts, book by Wenzig, Prague, June 11, 1881; "Dve Vdovy" ("The Two Widows"), founded by Emanuel Züngel on a comedy by Mallefilles, Prague, March 27, 1874, revised in 1877; "Hubicka" ("The Kiss"), comic opera, book by Eliska Krasnohorska, Prague, November 7, 1876; "Tajemstvi" ("The Secret"), comic opera, book by Eliska Krasnohorska, September 18, 1878; "Certova stena" ("The Devil's Wall"), comic opera, book by Eliska Krasnohorska, Prague, October 29, 1882. The opera "Viola," founded on Shakespeare's "Twelfth Night," begun in 1876, and in the composer's mind just before madness came upon him, was not finished. Fifteen pages of the manuscript were fully scored, and fifty pages include the voice parts with an accompaniment of string quartet, but with the other orchestral parts unfilled. The title "comic opera," given to some of the operas, should not mislead one: the librettos include serious, even tragic, situations; thus the story of "The Secret" is not unlike that of Erckmann-Chatrian's "Les Rantzau," chosen by Mascagni for operatic use (Florence, November 10, 1892).

Smetana's operas have been performed at Prague in cycle form.

* The New York *Tribune* of October 11, 1909, published the following cable despatch, date Berlin, October 10: "Smetana's opera 'Dalibor' was sung for the first time in Germany to-night at the royal opera house and led to a minor anti-Czech demonstration from the cheaper seats where the minority maintained a persistent hissing. The production was due to the desire of Emmy Destinn, who is of Czech origin, to sing her countryman's music on the Berlin stage. Protests appeared in the press against the performance on account of the Czech hostility to Germans in Bohemia and against extending the hospitality of royal theatres to Czech art. The opera house, however, was crowded with a fashionable audience, which enthusiastically applauded Smetana's work and Mme. Destinn's fine singing in the part of Milada."

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The reader interested in Czech music and musicians is referred to "Smetana," an excellent biography by William Ritter, Paris, 1908; "Smetana," a biography by Bromislav Wellek (Prague, 1895); "Ein Vierteljahrhundert Bömischer Musik," by Emanuel Chvala (Prague, 1887); "Das Böhmische National Theater in der ersten internationalen Musik- und Theater-Ausstellung zu Wien im Jahre 1902," by Fr. Ad. Subert (Prague, 1882); "Zdenko Fibich," by C. L. Richter (Prague, 1900); "Bohème," a volume in the series, "Histoire de la Musique," by Albert Soubies (Paris, 1898); articles by Friedrich Hlavác and J. J. Kral, published respectively in the American magazines, *Music Review* and *Music;* the article, "Friedrich Smetana," in "Famous Composers," new series, vol. i. (Boston, 1900); and articles in the *Mercure Musical* (Paris) of February and March, 1907.

Concerto in B Minor for Violin, No. 3, Op. 61.

Camille Saint-Saëns

(Born at Paris, October 9, 1835; living there.)

This concerto was composed in 1880. It was played for the first time at a Châtelet concert in Paris, January 2, 1881, by Sarasate, to whom it is dedicated. It was played for the first time in Boston by Mr. Timothée Adamowski at a concert of the Boston Symphony Orchestra, January 4, 1890. It was played afterward at these concerts by Mr. Ysaye (December 1, 1894), Miss Mead (January 29, 1898), Mr. Adamowski (March 8, 1902), Mr. Sauret (April 9, 1904), Mr. Noack (November 20, 1909).

The concerto is in three movements. The first, Allegro non troppo, B minor, 2-2, opens with a pianissimo tremolando B minor chord (strings and kettledrums). The solo violin enters almost immediately with the first theme, while wood-wind and horns give forth soft staccato chords. The violin exposes the theme, and then has passage

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work accompanied by the orchestra. After a forte tutti passage on the first theme, there is a recitative for solo violin, a sort of prelude to the second theme, which is announced (E major) by the solo instrument, and is developed a little against a simple accompaniment. Fragments of the first theme appear in the strings. There is a short free fantasia, in which the first theme is worked out,—for the most part by the orchestra against running passages in the violin,—and there is a return to the key of B minor. The solo violin then has the recitative passage that introduced the second theme, and proceeds to the second theme itself, which is now in B major. This theme is developed, and in the coda the first theme is developed in a new way.

The second movement, Andantino quasi allegretto, B-flat major, 6-8, opens with sustained harmony in strings and a chord or two in the wood-wind. A melody in Siciliano * rhythm is sung by the solo violin, and the closing figure of each phrase of the melody is echoed twice by other instruments, with a final flute arpeggio to each period. The melody is repeated by the oboe, and the solo violin takes part in the echo and the arpeggio. After episodic passages in the violin, the second theme, a more emotional melody, is given out by the solo instrument, forte, over a figure in strings and wind. There are subsidiary themes in the violin, and there is a return of the Siciliano melody in B-flat major as an orchestral tutti; the violins play the melody in octaves against repeated chords in the wood-wind and the horns. The solo violin sings the second phrase of the theme, and proceeds to the second theme. The movement closes with a short coda, with arpeggios in harmonics of the solo instrument and lower clarinet tones.

The third movement opens with a short and slow introduction, Molto moderato e maestoso, in B minor, 4-4, a sort of recitative for the solo violin with orchestral accompaniment. The main body of the movement, Allegro non troppo, B minor, 2-2, begins with the first theme in the solo violin over an accompaniment of repeated chords in the bassoons and the horns. There are then sustained harmonies in oboes and clarinets with pizzicato arpeggios for the strings. This theme is followed immediately by a second, cantabile, also played and developed by the solo instrument. A third theme, in D major, is announced and developed by the violin. The first theme is worked out in a rather

* The Siciliana, or Siciliano, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells: those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man, who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks around the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together." It has also been described as a sort of passe-pied danced to a lively measure of 6-8. A dancing master, Gawlikoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "Music Lexicon" (Leipsic, 1732), classed Siciliana as a Canzonetta: "The Sicilian Canzonetten are after the manner of a gigue, 12-8 or 6-8."

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long orchestral tutti, and then a fourth theme appears, a quiet song in G major, given out pianissimo in harmony by muted violins and violas in four parts, and afterward sung by the solo violin against a flowing contrapuntal accompaniment in the wood-wind and first violins. Then the muted violins and violas proceed with the second verse of the theme in high harmonies. The solo instrument follows against like harmonies in the strings and soft arpeggios in the flute. The working-out is long and elaborate. The first theme returns in B minor, and the third part of the movement begins. The development is here somewhat shorter; the flute and oboe hint at the second theme; the third theme comes in for a moment in the solo violin, in C major, and the fourth theme fortissimo in the trumpets and trombones in four-part harmony against contrapuntal figures in the strings in octaves. The theme is now in B major, and the proclamation of it by the brass is followed by a development by the solo violin over tremulous harmonies in violins and violas (divided) and syncopated staccato notes in the wood-wind and in the 'cellos *pizz.* The coda, of a free nature, is based for the most part on the third theme.

Mr. Otto Neitzel, in his Life of Saint-Saëns (1899), describes the concerto as follows: "The first and the third movements are characterized by sombre determination, which in the Finale, introduced by an instrumental recitative, appears with intensified passion. The middle movement is in strong contrast, and over it the spring-sun smiles. There is toward the end a striking effect produced by lower clarinet tones and the solo violin with octave harmonics. A hymn serves as an appeasing episode in the stormy passion of the Finale; it reappears in the brass; warring strings try to drive it away; it is a thoughtfully conceived and individual passage both in rhythm and in timbre."

The concerto is scored for solo violin, two flutes (one of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, and strings.

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(Born at Mülhhausen (Nelahozeves), near Kralup (Bohemia), September 8, 1844; died at Prague, May 1, 1904.)

Dvořák was invited to write an overture for the opening of the new Bohemian theatre at Prague, November 18, 1883. As far back as 1786 there was at Prague a small and wretched theatre, in which Czech was the stage language. Czech was some time afterward permitted on the stage of the German theatre recognized by the government. Plays in this language were performed only on Sunday afternoon, but in 1848 such performances were held twice a week.

The Czechs had their own theatre—"Interimstheater"—in 1862. It was small and cramped. Other buildings were tried, but the cornerstone of a new national theatre was laid in 1868, and Smetana's opera, "Dalibor," was performed in celebration. While this opera-house was building, a new Bohemian theatre of wood was used for Czech plays and operas, but the National Theatre was finally dedicated June 11, 1881. Smetana's "Libussa" was performed. The composer, stone-deaf, sat in the directors' box, saw the enthusiasm, and heard not a note of his music. This theatre was burned to the ground September 28 of that year. The fire kindled national pride. Concerts were given throughout Bohemia, meetings were held even in villages, the poorest contrived to give something, and the new National Theatre was opened November 18, 1883. Again the opera was "Libussa." No mention was made in the German music journals of this "Husitská" Overture by Dvořák, although the dedication of the theatre was reported and the opera named.

Dvořák for some years was a viola player in bands that picked up money at cafés and dance halls. The band that he belonged to in 1862 was chosen to supply the incidental music at the Interimstheater; and, when the National Theatre was established, he joined the orchestra. Smetana was the conductor (1866–74).

The "Husitská" Overture was played at London, March 20, 1884, and at Berlin, November 21, 1884, in each instance under the direction of the composer. The first performance in the United States was at New York, October 25, 1884, at one of Mr. Van der Stucken's Novelty Concerts. The overture has been played in Boston at concerts of the Boston Symphony Orchestra, November 26, 1892, December 21, 1901, March 16, 1907, January 27, 1912.

It was Dvorák's purpose to celebrate in music the wars of the Huss-

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ites, and he used a phrase from a Hussite hymn as one important theme, which undergoes many changes. The theme is solemn, defiant, plaintive, a rallying-cry in battle. When the overture was produced in Vienna (1892), Hanslick said in the course of his review: "The Allegro is of fanatical spirit, as though passages were orchestrated with hatchets, scythes, and battle maces." Indeed, melancholy and fanaticism here go hand in hand; and the fanaticism of the Hussites found expression occasionally in rude music, as when Ziska, their general, dying of the plague, ordered his flesh to be exposed as prey to birds and wild beasts; "but that his Skin should be made a Drum, assuring them, the Enemy would fly at the very Beat of it; What he desir'd was done, which had the Effect he promis'd."

This Ziska is in the great gallery of opera. There is Kott's "Ziskuv dub" (Brünn, 1841); Mazawiek's "Ziskuv dub" (Prague, 1847); and there is "Ziska vom Kelch," by Sobolewski (Königsberg, 1851). Is the flaying of the dead hero the attraction of the last scene, or does the opera end with a drum solo? And what became of the Ziska drum?

The story of the drum was accepted by many even in the sceptical eighteenth century. Frederick the Great, who was addicted to the flute, bore off Ziska turned to noise among the spoils of war, when he returned from Bohemia to his own town. Voltaire asked him in verse concerning the exploit, and the king answered him in verse. These two poems (1743) would not pass even with Sir Andrew Aguecheek as "very gracious fooling." There is a picture of this drum in the Boston Public Library (*Magasin Pittoresque*, Paris, 1843, pp. 130, 131). The skin is that of a man, and it is taken from his back and chest.

The "Husitská" Overture was one of the orchestral pieces played at the Music Festival in Prague (November 6–11, 1901) in celebration of Dvořák's sixtieth birthday.

Huss and his followers have been thus treated in music:—

"Johann Huss," oratorio, Löwe (1842); "Die Hussitenbraut," opera by Sebor (1868); Henri Kling's music to Tognetti's drama, "Johann Huss" (about 1875); "Die Hussiten von Naumburg," play by Kotzebue, music by Salieri (1803), also by B. A. Weber, Chr. Schulz, Ign. Walter, Franz, Ebell; Méhul wrote music for Duval's drama, "Les Hussites," an adaptation of Kotzebue's play (Paris, 1804); "Johann Huss," opera in four acts by Angelo Tessaro (Padua, 1886; revived at Treviso, 1898); Smetana's symphonic poems, "Tabor" (1878), "Blanik" (1879); Fibisch's "Blanik" (1881).

Czechs a few years ago applied to St. Petersburg for the canonization of John Huss, whom they would prefer to Saint John Nepomuc

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as the national saint. They say that the latter was a money-lender, who recovered his loans by spiritual terrors. Yet some excellent men have claimed that Huss was a Devil-worshipper and believed in the perfect equality of the powers of good and evil. "Those old-fashioned enough to admire . . . George Sand's 'Consuelo' will remember the prominence she gives to this theory, which is, besides, likely enough when we consider the affinities between Bohemia and the Danubian provinces, which formed in Huss's time the seat of the Manichæan propaganda. It was doubtless this which caused the blameless Bohemian to be looked on by other Europeans as hardly human, and made Dugald Dalgetty to speak of Bethlem Gabor's service as on a par with the Janissaries'."

***

The overture begins with a solemn theme of a Hussite hymn played in full harmony by wood-wind instruments, with horns added later. The melody is played by the English horn, doubled now by flute and now by clarinet. A livelier phrase is played by full orchestra. The hymn returns fortissimo for full orchestra. The strings and the bassoons play swiftly ascending scale passages and full-swept chords against the hymn.

The main body of the overture, allegro con brio, C minor, begins with an agitated first theme, announced by the violas, then taken up by the violins and some of the wood-wind instruments and developed energetically. A subsidiary theme, a warlike phrase, is played fortissimo by the brass. The second theme is the same melody that followed immediately the initial one in the introduction. t, too, has its subsidiary, which is strongly rhythmed. The working out is long and elaborate. The solemn t! eme of the introduction returns at the end as an apotheosis of the Hussite faith.

The overture is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp (*ad lib.*) and the usual strings.

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PROGRAMME

Tschaikowsky . . . . Symphony No. 4, F minor, Op. 36

I. Andante sostenuto; moderato con anima in movimento di valse.
II. Andantino in modo di canzona.
III. Scherzo; Pizzicato ostinato: Allegro.
IV. Finale: Allegro con fuoco.

Rimsky-Korsakoff . . . Caprice on Spanish Themes, Op. 34

I. Alborada.
II. Variations.
III. Alborada.
IV. Scene and Gypsy Song.
V. Fandango of the Asturias.

Bizet . . . Suite No. 1, from the Music for Alphonse Daudet's Play, "L'Arlésienne"

I. Prélude.
II. Minuetto.
III. Adagietto.
IV. Carillon.

Liszt . Symphonic Poem, No. 3, "The Preludes" (after Lamartine)

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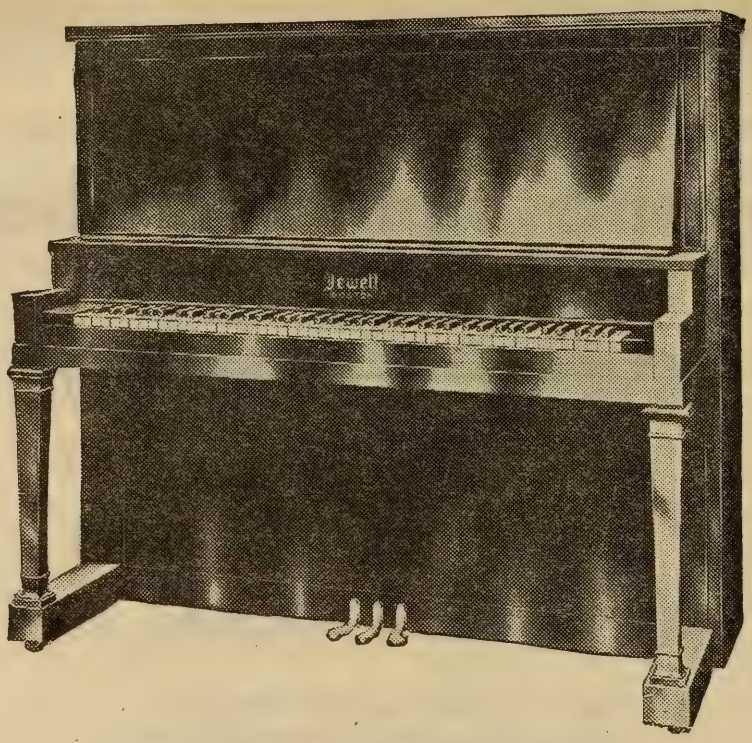

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Symphony in F minor, No. 4, Op. 36 . . . . Peter Tschaikowsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky composed this symphony in 1877–78 and lost interest in an opera, "Othello," for which a libretto at his own wish had been drafted by Stassoff. The first draft was finished in May, 1877. He began the instrumentation on August 23 of that year, and finished the first movement September 24. He began work again toward the end of November. The Andantino was finished on December 27, the Scherzo on January 1, 1878, and the Finale on January 7, 1878.

The first performance was at a symphony concert of the Russian Musical Society, Moscow, February 22, 1878. Nicholas Rubinstein conducted.

The first performance in the United States was at a concert of the Symphony Society at the Metropolitan Opera House, New York, February 1, 1890, Mr. Walter Damrosch conductor.

The dedication of this symphony is as follows: "À mon meilleur ami" ("To my best friend"), and thereby hangs a tale.

This best friend was the widow Nadejda Filaretovna von Meck. Her maiden name was Frolowsky, and she was born in the village Snamensk, government of Smolensk, February 10, 1831. She married in 1848 an engineer, and for some years she knew poverty. Her courage did not give way; she was a helpmeet for her husband, who finally became famous and successful. In 1876 her husband died, and she was left with eleven children and a fortune of "many millions of rubles." She dwelt at Moscow. Fond of music, she admired beyond measure certain works by Tschaikowsky, and she inquired curiously concerning his character as a man and about his worldly circumstances. She

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became acquainted with Kotek,* a pupil of Tschaikowsky in composition, and through him she gave Tschaikowsky commissions for transcriptions for violin and pianoforte of some of his works. There was an interchange of letters. In the early summer of 1877 she learned that he was in debt, and she sent him three thousand rubles; and in the fall of the same year she determined to give him yearly the sum of six thousand rubles, that he might compose free from pecuniary care and vexation. She insisted that they should never meet. They never spoke together; but their letters to each other were frequent and intimate. Tschaikowsky poured out his soul to this woman, who is described by his brother Modest as proud and energetic, with deep-rooted principles, with the independence of a man; a woman that held in disdain all that is petty and conventional, but was pure in thought and action; a woman that was compassionate, but not sentimental.†

* * *

The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, strings.

The first movement begins with a short introduction, Andante sostenuto, F minor, 3-4, with the Fate theme. This phrase is answered by wood-wind and trumpets against harmonies in horns, trombones, bassoons, tuba. The main body of the movement, Moderato con anima (in movimento di valse), F minor, 9-8, begins with the expo-

* Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolks, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.

† In December, 1890, Nadejda wrote Peter that on account of the complicated state of her business affairs she could not continue the allowance. Furthermore, she treated him with curious indifference, so that Tschaikowsky mourned the loss of the friend rather than of the pension. He never recovered from the wound. Nadejda von Meck died on January 25, 1894.

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sition of the first theme with melody in first violins and 'cellos. The development is in the wood-wind against an accompaniment of strings. The whole development is long and elaborate. There is a change, Moderato assai, quasi andante. A clarinet phrase is answered by descending chromatic scale-passages in the wood-wind and rising and falling arpeggios in the violas, to a string accompaniment, but this is not the second theme: it is rather a counter-theme to the second theme, which is a sensuous song for 'cellos. This second theme is sung by flutes and oboe, and the development is concise. There is a sudden change to B major, and there is a pianissimo reappearance of the first theme modified in the wood-wind. After a struggle between the first and second themes the Fate motive is heard fortissimo from trumpets and other wind instruments. The free fantasia is elaborate and devoted to the working out of the first theme. The third part begins with the return of the counter-theme to the second theme, D minor, which is followed in turn by the second theme in F major in the horn against the counter-theme in the wood-wind. The development is practically a reproduction of the first part of the movement. The short and dramatic coda is concerned with the first theme.

II. Andantino in modo di canzona, B-flat minor, 2-4. The movement begins with a melancholy song for oboe. The strings play a march-like theme in A-flat major. These themes are developed in quasi-variation form. There is a middle part, più mosso, in which a rude melody appears as a sort of trio.

III. Scherzo, "Pizzicato ostinato"; allegro, F major, 2-4. There are three contrasted themes, one for all the strings pizzicati, one for the wood-wind, and the third for the brass and the kettledrums. The development of the second and third themes is at times simultaneous.

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3. BRUCH, CONCERTO FOR VIOLIN AND ORCHESTRA, D MINOR
   MISS HILDEGARDE BRANDEGEE
4. STRAUSS . . . . . THE BLUE DANUBE
   FRIML . . . . . THE FIREFLY
5. HERBERT . . . . . AN AMERICAN FANTASIE

The Finale, Allegro con fuoco, F major, is a wild rondo. There are three chief themes: the first is exposed at the beginning by all the strings and wood-wind fortissimo against sustained chords in the brass. The second follows immediately,—a folk-tune, "In the Fields there stood a Birch-tree," for wood-wind. The third theme appears after a return of the first,—a joyous, march-like theme, sounded in harmony by full orchestra. Toward the end the Fate theme is proclaimed double fortissimo by all the wind instruments.

The Finale is described by Mrs. Newmarch as a set of variations on the folk-song, "In the Fields there stood a Birch-tree"; but the characterization is loose.

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Caprice on Spanish Themes, Op. 34.

Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at St. Petersburg, June 21, 1908.)

Rimsky-Korsakoff's "Capriccio Espagnol" was performed for the first time in St. Petersburg at a Russian Symphony Concert, October 31,† 1887. The composer conducted.

The caprice was performed at one of Anton Seidl's Popular Orchestral Concerts at Brighton Beach, New York, by the Metropolitan Orchestra in 1891, at one of the concerts that were given from June 27 to September 7.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Dr. Muck conductor, February 15, 1908.

The Caprice is dedicated to the artists of the orchestra of the Imperial Russian Opera House of St. Petersburg. The names, beginning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The Caprice is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side-drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and strings.

The movements, according to the direction of the composer, are to be played without intervening pauses.

I. Alborada. Vivo e strepitoso, A major, 2-4. *Alborado*, derived from the Spanish word, *albor*, whiteness, dawn (Latin, *albor*, whiteness), means (1) twilight, first dawn of day; (2) an action fought at

* This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music lexicons give May 21.

† This date, given on the title-page of the score, is probably according to the Russian calendar. The date in our calendar would be November 12, 1887.

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dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade*, which is applied also to festival music at daybreak in honor of an army officer.

This serenade opens with the wild, tempestuous chief theme, which is given to the full orchestra. There is a subsidiary theme for the wood-wind instruments. Both themes are repeated twice by solo clarinet, accompanied by horns and bassoons, and strings *pizz.* A delicate cadenza for solo violin brings the close, pianissimo.

II. Variations. Andante con moto, F major, 3-8. The horns give out the theme with a rocking accompaniment for strings. Before this theme is ended, the strings have the first variation. The second variation, poco meno mosso, is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, tempo primo, E major, organ-point on B, is for wood-wind, two horns, and two 'cellos, accompanied by sixteenth notes for clarinet and violins. The fifth, F major, is for full orchestra. A cadenza for solo flute brings the end.

III. Alborada. Vivo e strepitoso, B-flat major, 2-4. This move-

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ment is a repetition of the first, transposed to B-flat major and with different instrumentation. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin, and the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. Allegretto, D minor, 6-8. The dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm in gypsy fashion for horns and trumpets. The drum-roll continues, now *ppp*, and the second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettle-drum roll. The fourth, also free, is for clarinet over a roll of cymbals. The oboe gives a short version of the theme, The fifth cadenza is for harp with triangle. The gypsy song begins after a harp glissando. It is attacked savagely by the violins, and is punctuated by trombone and tuba chords and with cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure of accompaniment. The two themes are alternated, and there is a side theme for solo 'cello. Then the strings, *quasi guitara*, hint at the fandango rhythm of the last movement, and accompany the gypsy song, now blown staccato by wood-wind instruments. The cadenza theme is enwrapped in trip-

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lets for strings alternating with harmonics *pizz.* The pace grows more and more furious, animato, and leads into the Finale.

V. Fandango of the Asturias. A major, 3-4.

The origin of the word "fandango" is obscure. The larger Spanish dictionaries question the derivation from the Latin "fidicinare," to play upon the lyre or any other stringed instrument. Some admit a Negro origin. In England of the eighteenth century a ball was commonly called a fandango. Mrs. Grove says that the Spanish word means "go and dance," but she does not give any authority for her statement. The dance is a very old one; it was possibly known in ancient Rome. Desrat looked upon it as a survival of Moorish dances, a remembrance of the voluptuous dances of antiquity. "The fandango of the theatre differs from that of the city and the parlor: grace disappears to make room for gestures that are more or less decent, not to say free, stamped with a triviality that is often shameless." Let us quote from Vuillier: "'Like an electric shock, the notes of the Fandango animate all hearts,' says another writer. 'Men and women, young and old, acknowledge the power of this air over the ears and soul of every Spaniard. The young men spring to their places, rattling castanets, or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exactest time with tapping heels. Partners tease and entreat and pursue each other by turns. Suddenly the music stops, and each dancer shows his skill by remaining absolutely motionless, bounding again into the full life of the Fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tic-tac of heels (*taconeos*), the crack of fingers and castanets, the supple swaying of the dancers, fill the spectators with ecstasy.' The music whirls along in a rapid

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triple time. Spangles glitter; the sharp clank of ivory and ebony castanets beats out the cadence of strange, throbbing, deafening notes—assonances unknown to music, but curiously characteristic, effective, and intoxicating. Amidst the rustle of silks, smiles gleam over white teeth, dark eyes sparkle and droop, and flash up again in flame. All is flutter and glitter, grace and animation—quivering, sonorous, passionate, seductive. *Olè! Olè!* Faces beam and eyes burn. *Olè, Olè!* The bolero intoxicates, the fandango inflames."

The principality of the Asturias, "the Wales of the peninsula," was the refuge of the aborigines. Neither the Romans nor the Moors conquered it, and it afterward became the cradle of the Gotho-Hispano monarchy. In Richard Ford's time—his famous "Handbook for travellers in Spain" was first published in 1845—the costume of the lower classes was Swiss-like. "The females, when dressed in their best, wear bodices of yellow or green, laced in front and adorned with gold *joyas** and coral necklaces. Dark-colored serges and black mantles or *dengues* are thrown over the head; sometimes pretty handkerchiefs are used, which are tied closely over the front, while the hair hangs down behind in long plaits or trenzas. The Gallician *madreñas*, or French-like wooden shoes, are also replaced by leather ones, and a small sock, edged with red or yellow, is worn over the stockings. The men generally have white felt caps turned up with green, and delight in skittles. Both sexes are kind, civil, and well-mannered, especially the women, who are gentle and attentive to the stranger. Their homes may indeed be humble, and their costume homely; but, far away from cities, the best qualities of the heart have never been corrupted; a tribute which none who, like ourselves, have ridden over

**Joya* is Spanish for a jewel, any precious thing. It also has other meanings. *Joyas* is often used to denote all the clothes and apparel belonging to a woman.—P. H.

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these rugged districts, and shared in their unbought courtesies and hospitalities, will ever deny them." But see George Borrow's "Bible in Spain," chapters xxxii.–xxxiv., concerning the dangers in travelling in this region. Borrow was in the Asturias in 1837.

The chief theme of the fandango in this "Spanish Caprice" is announced immediately by the trombones, and a related theme for wood-wind instruments follows. Both themes are repeated by oboes and violins, while flutes and clarinets have figures in accompaniment. There is a variation in dance form for solo violin. The chief theme in a modified version is given to bassoons and 'cellos. The clarinet has a solo with fandango accompaniment, and the dance grows more and more furious, until the chief theme is heard again from the trombones. The fandango suddenly is changed into the Alborada of the first movement, "Coda, vivo." There is a short closing Presto.

SUITE NO. 1, FROM "L'ARLÉSIENNE" . . . . . GEORGES* BIZET

(Born at Paris, October 25, 1838; died at Bougival the night of June 2–3, 1875.)

When Léon Carvalho was manager of the Vaudeville Theatre, Paris, he wished to revive the melodrama, the dramatic piece with incidental and at times accentuating music. He chose as dramatist Alphonse

* Alexandre César Léopold Bizet is the name of the composer of "Carmen." The name Georges was given to him by his godfather; and as Georges he was always known to his family, his friends, and the world at large. Only in official papers, as a citizen of France, and in the archives of the Conservatory, was he named Alexandre César Léopold.

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Daudet, who happened to have a Provençal play ready for the Vaudeville. He chose as musician Bizet, whose "Djamileh," an opera in one act, produced at the Opéra-Comique on May 22, 1872, had been praised by only a few critics. The libretto and the incapacity of a Mme. Prelly, a woman of society who longed for applause as a public singer, did woful injury to the composer. Bizet was accused of being a Wagnerite, and Wagner was not then in fashion.

"L'Arlésienne," a piece in three acts, was produced at the Vaudeville on October 1, 1872. The cast was as follows: Balthazar, Parade; Fréderi, Abel; Mitifio, Régnier; Le Patron Marc, Colson; Francet, Cornaglia; L'Équipage, Lacroix; Rose Mamaï, Mme. Fargueil; Mère Renaud, Mme. Alexis; L'Innocent, Miss Morand; Vivette, Jeanne Bartet. The play was not liked, and there were only fifteen performances. Various objections were made against it: there was no action; it was "too literary"; it was too psychological, etc. The audience chattered or yawned during the prelude and the entr'actes. Good-natured dramatic critics asked why there was such "orchestral cacophony"; but the menuet-intermezzo pleased by its frank, gay rhythm. The music as a whole shared the fate of the piece. "Its character harmonizes happily with the general color of the work. . . . There is nothing distinguished in the score. . . . The composer seems to have wished to hide himself behind the dramatist. The melodrama thus loses in importance."

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Now the orchestra at the Vaudeville was singularly composed. According to Adolphe Jullien, it was made up of seven first violins, no second violins, two violas, five 'cellos, two double-basses, flute, oboe, cornet-à-pistons, two horns, two bassoons, drums, harmonium, piano. Charles Pigot gives a different list: two flutes, an oboe interchangeable with English horn, one clarinet, two bassoons, one saxophone, two horns, kettledrums, seven violins, one viola, five 'cellos, two double-basses, pianoforte.* Pigot says the harmonium was put in the wings to support the choruses in this particular piece, and it was played now by Bizet and now by Guiraud.† For this orchestra Bizet wrote his original score. The conductor was Constantin.‡

After the failure of the piece Bizet chose certain numbers out of the twenty-seven, rescored them, and arranged them in the form of a suite. The first performance of this version was at a Pasdeloup concert on November 10, 1872. The first performance of this suite in Boston was at a Philharmonic concert on April 2, 1881. After the death of Bizet a suite No. 2 was arranged by Guiraud from other numbers of the melodrama.

This suite is scored for two flutes, two oboes (the second of which is interchangeable with cor anglais in the first movement), two clarinets, two bassoons, alto saxophone, four horns, two trumpets, two cornets, three trombones, kettledrums, snare-drum, harp, strings.

"L'Arlésienne" was revived at the Odéon, Paris, on May 5, 1885, when Bizet's revised score was played by Colonne's orchestra. Paul Mounet was the Balthazar; Lambert the younger, Fréderi; Aimée Jeanne Tessandier, Rose Mamaï; Irma Crosnier, Mère Renaud; Eugénie Yahne, L'Innocent; and Miss Hadamard, Vivette. Edmond de Goncourt, in the "Journal des Goncourts," wrote about this first performance: "Public cold, icy cold. Mme. Daudet beats her fan about her with the angry rustling of the wings of fighting birds. Audience

* Ernest Reyer gave the same list of instruments in his review published in the *Journal des Débats*.

† Ernest Guiraud was born at New Orleans (U.S.A.) in 1837; he died at Paris in 1892. Educated at the Paris Conservatory, he took the *Prix de Rome* in 1859. He wrote operas, orchestral suites and overtures, pieces for solo instruments, songs, and a Treatise on Instrumentation. He taught at the Conservatory, and was a member of the Institute.

‡ Titus Charles Constantin, born at Marseilles in 1835, died at Paris in 1891. A conductor of concert, theatre, and opera orchestras, he wrote some overtures and other pieces.

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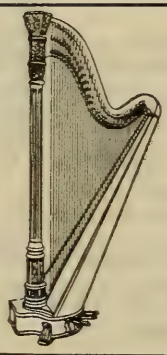
still cold, ready to titter and sneer at the piece. It applauds the music enthusiastically. Suddenly Mme. Daudet, who is leaning in a state of pitiful depression against the side of the box, exclaims: 'I'm going home to bed; it makes me sick to stay here.' Thank God, with the third act the piece goes, and its quality and the acting of Tessandier provoke loud applause in the last scenes." Here is a list of the performances at the Odéon: 1885, 60; 1886, 14; 1887, 42; 1889, 8; 1890, 19; 1891, 6; 1898, 30; 1899, 11; 1906, 30; 1901, 9; 1902, 15; 1903, 18; 1904, 20; 1905, 20; 1906, 9; 1907, 21.

The piece was performed with Bizet's music in Germany for the first time on September 8, 1899, at Bremen. "The Woman of Arles," a version by Charles H. Meltzer and Willy Schulz, was produced at the Broadway Theatre, New York, on March 22, 1897, when Agnes Booth was the Rose Mamaï; Rosa Rand, Mère Renaud; Florence Thornton, The Innocent; Mary Haines, Vivette; Charles M. Kent, Balthazar; John Kellerd, Fréderi. The other parts were taken by Augustus Cook, Horace Lewis, Walter Craven.* Mr. Seidl led the orchestra.

An opera in four acts founded on Daudet's piece and entitled "L'Arlesiana," libretto by Leopoldo Marenco, music by Francesco Ciléa, was produced at the Lyric Theatre, Milan, on November 27, 1897. Three numbers were encored, and the composer was called before the curtain twenty-one times. The chief singers were Mmes. Frida Rici De Paz, Tracey, and Orlandi; and Messrs. Caruso, Casini, Aristi, and Frigotti.

Daudet's "L'Arlésienne," reproduced on the cinematograph in Paris by Pathé Frères, was presented at a special performance at the Alhambra, London, November 20, 1908, and at that theatre later in the month. An English version of Daudet's play by Jocelyn Brandon was entitled "The Love that Kills."

* Laura Moore sang an air in this performance. Born at Terre Haute, January 6, 1863, she took the first prize for singing at the Paris Conservatory in 1885. She sang Ophelia in Thomas's "Hamlet" early in 1888 at the Opéra, but her voice was not large enough for the hall. On her return to this country she sang for a time in concert and in operetta. Thus she was heard in Boston in "The Oolah" (1889) and in "The Lion Tamer" (1893).



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MR. HUNEKER'S "OLD FOGY."

BY PHILIP HALE.

It was a loss to the development of musical appreciation in this country when Mr. James Huneker grew weary of writing about music, musical performances, and musicians. Afterwards he wrote about the theatre. Tired of that, he frequented picture galleries and shared his emotions, likes, and dislikes with the public. And he examined curiously the lives and theories of famous egoists, iconoclasts, and supermen. His biography of Liszt appeared and disappointed his admirers, the general public, and himself. With this exception, he has had little to say about music for several years.

And now comes a volume of about two hundred pages, entitled "Old Fogy: His Musical Opinions and Grotesques: with an Introduction, and Edited, by James Huneker." The publisher is Theodore Presser Company, Philadelphia.

Mr. Huneker describes the old gentleman in an introductory note as eccentric and irascible, with an expansive temperament, so that, while he admired the music of Dussek and Hummel, he was not unacquainted with modern composers, and took pleasure in castigating them; but in the act of chastisement his tongue was in his cheek. Living in Philadelphia, when he visited New York, he was unfair to orchestras of that city. He was narrow, prejudiced, and, above all, he contradicted himself from day to day. Now he would abuse Bach, and within twenty-four hours he would be extolling "The Well-tempered Clavichord." In one article Liszt is ranked among the immortals, in another he is put among the mortals. Whenever he spoke of Chopin, a flush came into his face, and his speech was heightened, as Montaigne lost his philosophical indifference when he thought of Socrates.

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Old Fogy was caught reading a volume of Huysmans on art, but fantastic and sentimental writers of the nineteenth century had nourished him, above all E. T. A. Hoffmann, whose Kreisler, the Kapellmeister, would have got along famously with Old Fogy. Mr. Huneker confesses that he did not understand him. As a pianist, he was dry and neat. He was an enthusiastic advocate and an indifferent critic. A vivacious, pugnacious, slightly unbalanced man; "but he was a stimulating companion, boasted a perverse funny bone and a profound sense of the importance of being Old Fogy."

The first chapter, "Old Fogy is Pessimistic," reveals the man. He begins by saying that such phrases as the "progress of art," the "improvement of art," and the "higher average of art" are misleading and harmful. How can art improve? Is it an organism that is capable of growing up, maturing? If this is so, it can grow old, be only senile chatter, and die. Many of the scores in the Brown Room in the Boston Public Library are only tombstones in memory of composers, some of whom were dead while they composed and thought they were living. "Have you a gayer, blither, more youthful scapegrace writing to-day than Mozart? Is there a man among the moderns more virile, more passionately earnest or noble than Beethoven? Bach of the three seems the oldest, yet his C-sharp major Prelude belies his years. On the contrary, the Well-tempered Clavichord grows younger with time. It is the Book of Eternal Wisdom. It is the Fountain of Eternal Youth."

For the moderns are really the ancients. They have no naïve joy in creation. The composer of the twentieth century brings out his works in sorrow; his music is sad, complicated, morbid. Then there is Richard Strauss. "Some day I shall tell you what I think of the blond madman who sets to music crazy philosophies, bloody legends, sublime

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tommy-rot and his friends' poems and pictures." Berlioz says nothing in his music, but says it magnificently. Liszt was fortunate in being preceded by Berlioz. The former found the latter's symphonies too long, so he prescribed a homœopathic dose, the symphonic poem. "Nothing tickles the vanity of the groundlings like this sort of verbal fireworks: 'It leaves so much to the imagination,' says the stout man with the twenty-two collar and the number six hat." Liszt could not shake out an honest throw of a tune from his technical dice-box, so he built his music on so-called themes. He "named his poems, named his notes, put dog-collars on his harmonies,—and yet no one whistled after them." Compare these lines with the following chapters: "The Influence of Daddy Liszt" and "When I Played for Liszt," the former a slapdash and brutal assault, the latter an eloquent eulogy.

"Tschaikowsky studied Liszt with one eye; the other he kept on Bellini and the Italians. What might have happened if he had been one-eyed, I cannot pretend to say. In love with lush, sensuous melody, attracted by the gorgeous pyrotechnical effects in Berlioz and Liszt and the pomposities of Meyerbeer, this Russian, who began study too late, and being too lazy to work hard, manufactured a number of symphonic poems." This is splenetically unjust in one respect,—Tschaikowsky was not lazy, and he worked hard when his mind allowed him to compose. "Tschaikowsky either raves or whines like the people in a Russian novel." There is much more of this in the chapter "Tschaikowsky": how he turned Shakespeare's "Romeo and Juliet" into a bawd's tale; transformed Hamlet from a melancholy, philosophizing Dane into a yelling man of the Steppes, soaked with vodka; and makes over Francesca and her lover into "two monstrous Cossacks, who gibber at each other while reading some obscene volume."

Nor can Old Fogy endure the perverse, vile orgies of orchestral music of Strauss, "misfit music for such a joyous name, a name evocative of all that is gay, refined, witty, sparkling, and spontaneous in music! After Mozart give me Strauss—Johann, however, not Richard!"

No, the average of to-day is not higher. And what is meant by this phrase? Do more people go to concerts or more people enjoy music than fifty or a hundred years ago? Even if they do, numbers prove nothing. "I contend that there has been no great music made since the death of Beethoven; that the multiplication of orchestras, singing societies, and concerts are no true sign that genuine culture is being achieved. The tradition of the classics is lost; we care not for the true masters. Modern music making is a fashionable fad. People go because they think they should."

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Still pessimistic, Old Fogy went to Bayreuth, and declared that he had listened to better performances of Wagner's music-dramas in Philadelphia. He had not visited Germany for thirty years. The Franco-Prussian War ruled everything. Ingenuousness had disappeared, and "in its place is smartness, flippancy, cynicism, unbelief, and the critical faculty developed to the pathological point." Nietzsche had elbowed out Schopenhauer from his niche. Wagner was classed as a fairly good musician, no inventor of themes, but his knowledge of harmony and constructive power are commendable. Siegfried Wagner was walking in the streets of Bayreuth, "a tin demi-god, a reduced octavo edition of his father bound in cheap calf." The "Ring" sounded antique, chiefly on account of the bad singing. Bayreuth was full of ghosts.

The chapter on "The Wagner Craze" follows. Wagner touched his apogee fifteen years ago and more. He was a reformer, not a founder, "a theatre musician, one accursed by a craze for public applause—and shekels—and, knowing his public, gave them more operatic music than any Italian who ever wrote for barrel-organ fame." His music, now stale in Germany, is imitated, or burlesqued, by the neo-Italian school. And what a thief Wagner was! "Rienzi" was a poor imitation of Meyerbeer. But Weber was the man he plundered with both hands. Wagner told his countrymen that his music required brains. "Aha!" said the German, "he means me"; that his music was not cheap, pretty and sensual, but spiritual, lofty, ideal. "Oho!" cried the German, "he means me again. I am ideal." And so the game went merrily on. The theatre is the place to hoodwink the "cultured" classes. "If 'The Flying Dutchman' is absurd in its story,—what possible interest can we take in the salvation of an idiotic mariner, who doesn't know how to navigate his ship, much less a wife,—what is to be said of 'Lohengrin'? This cheap Italian music, sugar-coated in its sensuousness, the awful borrowings from Weber, Marschner, Beethoven, and Gluck—and the story! . . . And Elsa! Why not Lot's wife, whose curiosity turned her into a salt trust! In 'Tristan' there is no action, and the orchestra never stops its garrulous symphonizing, while every theme is butchered to death."

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Old Fogy was happier at Salzburg, where he bathed in Mozart's music and became healed; for to him Mozart is the greatest; less studied, less "doctrinaire," less artificial than Bach; blither and more serene than Beethoven. If Old Fogy had read M. Debussy's critical articles, he would have quoted the Frenchman's saying that Mozart has style and distinction, while Beethoven is lacking in these qualities. Beethoven, says Old Fogy, is dramatic, powerful, a maker of storms. "He is the father of all the modern melomaniacs, who, looking into their own souls, write what they see therein,—misery, corruption, slighting selfishness, and ugliness. . . . The dissatisfied peasant in the composer of the 'Eroica,' always in revolt, would not allow him tranquillity. Now is the fashion for soul hurricanes. These confessions of impotent wrath in music." But is the new generation returning to Mozart,—music for music's sake,—to the Beautiful? Debussy is nearer to Mozart than to another, and Richard Strauss in his last opera tried to express the Mozartian spirit.

It was to be expected that Mr. Huneker, masked as Old Fogy, would write again about Chopin, and he notes the fact that only a certain portion of his music is studied in private or played in public. "How to present a programme of Chopin's neglected masterpieces might furnish matter for afternoon lectures now devoted to such negligible musical débris as Parsifal's neckties and the chewing gum of the flower maidens. He suggests the E-major Scherzo, Op. 54, G-sharp minor Prelude, the E-flat minor Scherzo, the C-sharp minor Prelude, the Polonaise in F-sharp minor, which is not militant, in spite of the legend; also the Polonaises in F-minor and E-flat minor, the Nocturnes in F-sharp minor and C-sharp minor, the Bolero and Tarantella," not Chopin at his happiest, withal Chopin, the G-flat major Impromptu, and among the Mazurkas there is ample opportunity to choose the unfamiliar.

They now teach the piano better than they taught in the last century. Then there was too much soulless drilling of fingers. The forearm and upper arm were disregarded; the répertoire was restricted; there was cramping pedagogy; tone was not an important factor in the scheme. "In the early sixties we believed in velocity and clearness and brilliancy." Technic no longer counts: the pianist must excel in tone and interpretation. "I am sure those who had the pleasure of listening to William Mason will recall the exquisite purity of his tone, the limpidity of his scales, the neat finish of his phrasing. Old style, I hear you say! Yes, old and ever new, because approaching more nearly perfection than the splashing, floundering, fly-by-night, hysterical, smash-the-ivories school of these latter days. Music, not noise—that's what we are after in piano playing, the higher piano playing. All the rest is pianola-istic!" A modern pianist must have mastered at fifteen all the tricks of finger, wrist, forearm, and upper arm. The memory must be prodigious. "To top all these terrible things, you must have the physique of a sailor, the nerves of a woman, the impudence of a prize-fighter and the humility of an innocent child."

As these articles were written for the *Étude*, which is devoted to pedagogic questions, Old Fogy gives a little practical advice. The morning hours are too precious to be wasted on mechanical finger exercises. "Take up Bach, if you must unlimber your fingers and your wits. But even Bach should be kept for afternoon and evening."

Rosenthal said, when asked what is the best time to study études: "If you must study them at all, do so after your day's work is done. By your day's work I mean the mastery of the sonata or piece you are working at. When your brain is clear, you can compass technical difficulties much better in the morning than the evening. Don't throw away those hours. Any time will do for gymnastics."

All the pianists with a beautiful tone sit low before the keyboard. "Where you sit high and the wrists dip downward your tone will be dry, brittle, hard. Doubtless a few pianists with abnormal muscles have escaped this, for there was a time when octaves were played with stiff wrists and rapid tempos. Both things are an abomination, and the exception here does not prove the rule."

"Pachmann's playing is a notable example of plastic beauty. He seems to dip his hands into musical liquid instead of touching inanimate ivory and bone, wood and wire."

Four pianists are grouped together as famous virtuosos. Vladimir de Pachmann is a survival of an old and charming school whose shibboleth was touch, not tone. Old Fogy thinks that the three most beautiful touches of the piano of the nineteenth century were those of Chopin, Thalberg, and Henselt. The orchestral school follows, with Liszt, Tausig, and Rubinstein setting the pace. The second of the virtuosos considered is Paderewski, and the later Paderewski is very unlike the pianist of 1891. "His style more nearly approximates Rubinstein's plus the refinement of the Henselt school. He has sacrificed certain qualities. That was inevitable. All great art is achieved at the expense—either by suppression or enlargement—of something precious. Paderewski pounds more; nor is he always letter perfect; but do not forget that pounding from Paderewski is not the same as pounding from Tom, Dick, and Harry. And like Rubinstein, his spilled notes are more valuable than other pianists' scrupulously played ones. . . . Tired of his old, subdued, poetic manner, tired of being called a salon pianist, . . . Paderewski began to study the grand manner. . . . His tone is still forced; you hear the 'chug' of the suffering wires; but who cares for details—when the general performance is on so exalted a plane? And his touch is absolutely luscious in cantabile."

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Then there is Joseffy, to Old Fogy the most satisfying of all the pianists. "Never any excess of emotional display; never silly sentimentalizings, but a lofty detached style, impeccable technic, tone as

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beautiful as starlight—yes, Joseffy is the enchanter who wins me with his disdainful spells."

And this is the summing up: "Paderewski is Paderewski—and Joseffy is perfection. Paderewski is the most eclectic of the four pianists I have taken for my text; Joseffy the most subtly poetic; d'Albert the most profound and intellectually significant, and Pachmann—well, Vladimir is the *enfant terrible* of the quartet, a whimsical, fantastic charmer, an apparition with rare talents, and an interpreter of the Lesser Chopin (always the great Chopin) without a peer."

There are other chapters: one on Bach, "Wagner Opera in New York" (this in flippant vein), an experience at the Paris Conservatory, an essay on "Tone *versus* Noise," Old Fogy's description of his own symphonic poem, "Childe Roland," an account of examinations at the College for Critics, etc. The book affords profit and entertainment, yet there is danger in it, for the serious may take it all seriously, and note in the margin the contradictory statements of the author, or accuse him of extravagance.

Symphonic Poem No. 3, "The Preludes" (after Lamartine).

Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar in 1849–50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)."* The cold stupidity of

* "Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a hand-written score.

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the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XVme Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt made his first appearance as a composer in the Gewandhaus, Leipsic, with "Les Préludes," the symphonic poem "Mazeppa," the pianoforte concerto in E-flat major (Hans von Bülow, pianist), and his romance "Englein hold im Lockengold" at a concert given for the "Orchester-Pensions-Institut," February 26, 1857. "Mazeppa" shocked the conservatives and provoked polemical articles, also a poem "Franz Liszt in Leipzig" by Peter Cornelius.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The first performance of "Les Préludes" in Boston was at a Philharmonic concert, December 3, 1859, when Arthur Napoleon,* pianist, made his first appearance in the city. "Les Préludes" was performed by the Philharmonic Society of New York, April 30th of the same year.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the

* Arthur Napoleao (Napoleone) was born at Oporto, March 6, 1843. He made a sensation as a boy pianist at Lisbon, London (1852), Berlin (1854), studied with Charles Hallé at Manchester, made tours throughout Europe and North and South America, and about 1868 settled in Rio de Janeiro as a dealer in music and musical instruments. After his retirement from the concert stage he composed pieces for pianoforte and orchestra, pianoforte pieces, and he served as a conductor.

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first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempest is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Préludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass-drum, cymbals, harp, and strings.

The symphonic poem begins Andante, C major, 4-4, with a solemn motive, the kernel of the chief theme. This motive is played softly by all the strings, answered by the wood-wind in harmony, and developed in a gradual crescendo until it leads to an Andante maestoso, C major, 12-8, when a new phase of the theme is given out fortissimo by 'cellos, double-basses, bassoons, trombones, and tuba, against sustained harmonies in other wind instruments and arpeggios in violins and violas. The development of this phase leads by a short decrescendo to a third phase, a gentle phrase (9-8) sung by second violins and 'cellos against an accompaniment in the first violins. The basses and bassoons enter after every phrase with the first figure of the original solemn phase

The development of this third phase of the chief theme leads to the entrance of the second theme, E major, 12-8, given out by horn quartet and a quartet of muted violas (divided) against arpeggios in the violins and harp. (This phrase bears a striking resemblance to the phrase, "Idole si douce et si pure," sung by Fernando in the duet with Balthasar (act i., No. 2) in Donizetti's "La Favorite."*) The theme is played afterward by oboes, clarinets, and bassoons, against

* "La Favorite," opera in four acts, text by A. Royer and Gustav Waöz, music by Donizetti, was produced at the Opéra, Paris, December 2, 1840. It was written originally in three acts for the Renaissance Theatre, Paris, and entitled "L'Ange de Nisida." Scribe collaborated in writing the text of the fourth act. The subject was taken from Baculard-Darnaud's tragedy, "Le Comte de Comminges." The part of Fernando was created by Gilbert Duprez (1806–96); the parts of Léonor, Alphonse, and Balthasar were created, respectively, by Rosine Stoltz, Barroilhet, and Levasseur.

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a more elaborate accompaniment, while violins and flutes introduce flowing passages between the phrases. The horn brings back the third phase of the chief theme, pianissimo, while the violins are loath to leave the initial figures of the second theme. The third phase of the theme dies away in flutes and clarinets

Allegro ma non troppo, 2-2. The working-out section is occupied chiefly with the development of the first theme, and the treatment is free. The initial figure of this theme is the basis of a stormy passage, and during the development a warlike theme is proclaimed by the brass over an arpeggio string accompaniment. There is a lull in the storm; the third phase of the chief theme is given to oboes, then to strings. There is a sudden change to A major, Allegretto pastorale, 6-8. A pastoral melody, the third theme, is given in fragments alternately to horn, oboe, and clarinet, and then developed by wood-wind and strings. It leads to a return of the second theme in the violins, and there is development at length and in a crescendo until it is sounded in C major by horns and violas, and then by wood-wind and horns.

Allegro marziale, animato, in C major, 2-2. The third phase of the chief theme is in horns and trumpets against ascending and descending scales in the violins. It is now a march, and trombones, violas and basses sound fragments of the original phase between the phrases. There is a brilliant development until the full orchestra has a march movement in which the second theme and the third phase of the chief theme are united. There are sudden changes of tonality,—C major, E-flat major, F-sharp major. The second phase of the chief theme returns fortissimo in basses bassoons, trombones, tuba, C major, 12-8, against the harmonies in other wind instruments and arpeggios in violins and violas that are found near the beginning of the work.

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Glazounoff . . . . . Symphony in B-flat major, No. 5, Op. 55

I. Moderato maestoso; Allegro.
II. Scherzo: Moderato; Pochissimo meno mosso.
III. Andante.
IV. Allegro maestoso.

Smetana . . . . . Overture to "The Sold Bride"

Handel . Recitative, "E pur così," and Air, "Piangerò la sorte mia"

Rimsky-Korsakoff . . . . Caprice on Spanish Themes, Op. 34

I. Alborada.
II. Variations.
III. Alborada.
IV. Scene and Gypsy Song.
V. Fandango of the Asturias.

Charpentier . . . . . Air, "Depuis le jour," from "Louise"

Liszt . Symphonic Poem, No. 3, "The Preludes" (after Lamartine)

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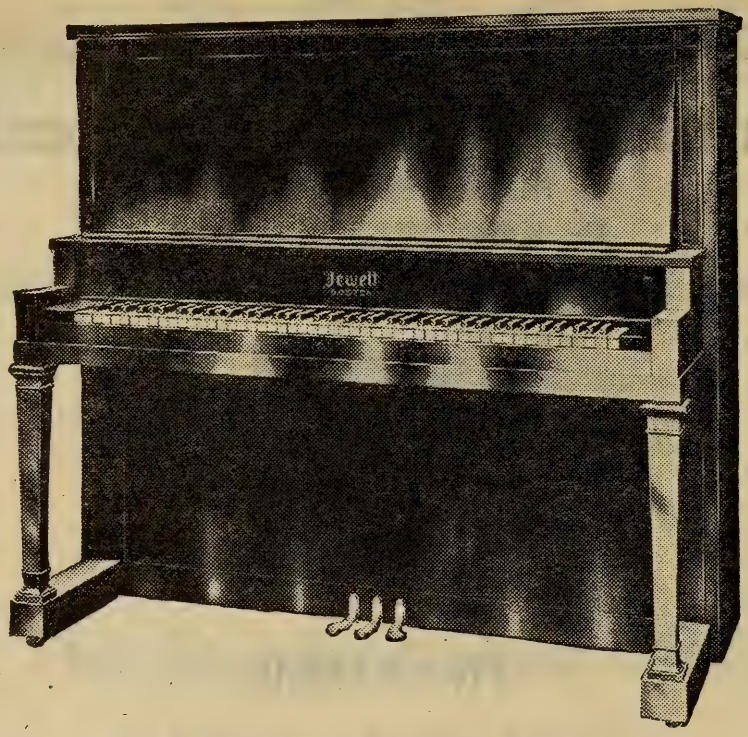

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Symphony in B-flat major, No. 5, Op. 55. Alexander Glazounoff

(Born at St. Petersburg, August 10, 1865; now living there.)

Glazounoff's fifth symphony was composed at St. Petersburg in 1895. It was published in 1896. It was performed for the first time in March, 1896, at one of the concerts of the New Russian School, organized by the publisher Belaïeff in St. Petersburg. The scherzo was then repeated in response to compelling applause. The first performance of the symphony in the United States was at a concert of the Philharmonic Society of New York, Anton Seidl conductor, March 5, 1898. The first performance in Boston was at a concert of the Boston Symphony Orchestra, November 24, 1906, Dr. Muck conductor.

The symphony, dedicated to Serge Tanéïeff,* is scored for three flutes (one interchangeable with piccolo), two oboes, three clarinets, one bass clarinet, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, bass drum, triangle, cymbals, little bells, harp, and strings.

I. Moderato maestoso, B-flat, 4-4. In this introductory section the sturdy chief theme of the allegro which follows is hinted at forcibly,

* Serge Tanéïeff was born in the government Vladimir, Russia, November 25, 1856. He is now living at Moscow. He studied the pianoforte with Nicholas Rubinstein and composition with Tschaikowsky at the Moscow Conservatory, of which he was afterward for some time (1885–89) the director, and was also teacher of theory in the school, a position that he still holds, or, at least, did hold a short time ago. (The Russian music schools have seen troublous times during the last year and a half, and resignations and dismissals have been frequent.) Tanéïeff made his first appearance as a pianist at Moscow in January, 1875, when he played Brahms's Concerto in D minor, and was loudly praised by critics and the general public, although the concerto was dismissed as an "unthankful" work. Tschaikowsky, as critic, wrote a glowing eulogy of the performance. It had been said, and without contradiction until the appearance of Modest Tschaikowsky's Life of his brother, that Tanéïeff was the first to play Peter's Concerto in B-flat minor in Russia. But the first performance in Russia was at St. Petersburg, November 1, 1875, when Kross was the pianist. Tanéïeff was the first to play the concerto at Moscow, November 12 of the same year, and he was the first to play Tschaikowsky's Concerto in C minor, Pianoforte Fantasia, Trio in A minor, and the posthumous Concerto in E-flat major. Tanéïeff spent some months at Paris, 1876–77. On his return he joined the faculty of the Moscow Conservatory. That Tschaikowsky admired Tanéïeff's talent, and was fond of him as a man, is shown by the correspondence published in Modest Tschaikowsky s Life. Tanéïeff has composed a symphony (played here at a Symphony concert, November 23, 1902); an opera, "The Oresteia" (1895); a concert overture "The Oresteia" (played here at a Symphony concert, February 14, 1903); a cantata, "Johannes Damascenus"; a half-dozen quartets (the one in B-flat minor, Op. 4, was performed here at a Symphony Quartet concert, November 27, 1905), choruses. One of his part songs, "Sunrise, has been sung here two or three times.

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and it is given to clarinets, bassoons, horns, tuba, and lower strings. There is preluding. The Allegro is in 2-2 and then 3-4. The first theme, which has been likened to the Sword motive in the "Ring," is announced by bassoon and violoncellos, while clarinets sustain. It is then given to oboe and first violins, and at last is sounded by the whole orchestra. The second and suave theme is sung by flute and clarinet against wood-wind chords, with harp arpeggios and strings *pizz.* This theme is developed to a mighty fortissimo. The use of these themes is easily discernible. There is a stirring coda.

II. Scherzo, moderato, G minor, 2-4. After a few measures of sportive preluding the first theme is given to flutes, oboe, clarinet. The second theme, of a little more decided character, is announced by flutes, clarinets, and violins. Pochissimo meno mosso. The flutes have a fresh theme, which, undergoing changes and appearing in various tonalities, is expressed finally by the full orchestra.

III. Andante, E-flat, 6-8. The movement is in the nature of a Romance. The chief and expressive theme has been likened to the opening measures of Radamès' famous air, "Celeste Aïda." Heavy chords for the brass change the mood. There is a cantilena for violins and violoncellos. After preluding on the dominant there is a return of the leading motive.

IV. Allegro maestoso, B-flat, 2-2. The movement begins at once, forte, with a martial theme (full orchestra). The other important themes used in this turbulent movement are a heavy motive, announced by bassoons, tuba, and lower strings, and, *animato,* one announced by clarinets, bassoons, violas, violoncellos, while double-classes and kettledrums maintain a pedal-point.

***

Alexander Constantinovitch Glazounoff is the son of a rich publisher and bookseller of St. Petersburg, whose grandfather established the firm in 1782. Alexander was in the "Real" school until his eighteenth year, and he then attended lectures at the University of St. Petersburg as a "voluntary," or non-attached, student. He has devoted himself wholly to music. When he was nine years old, he

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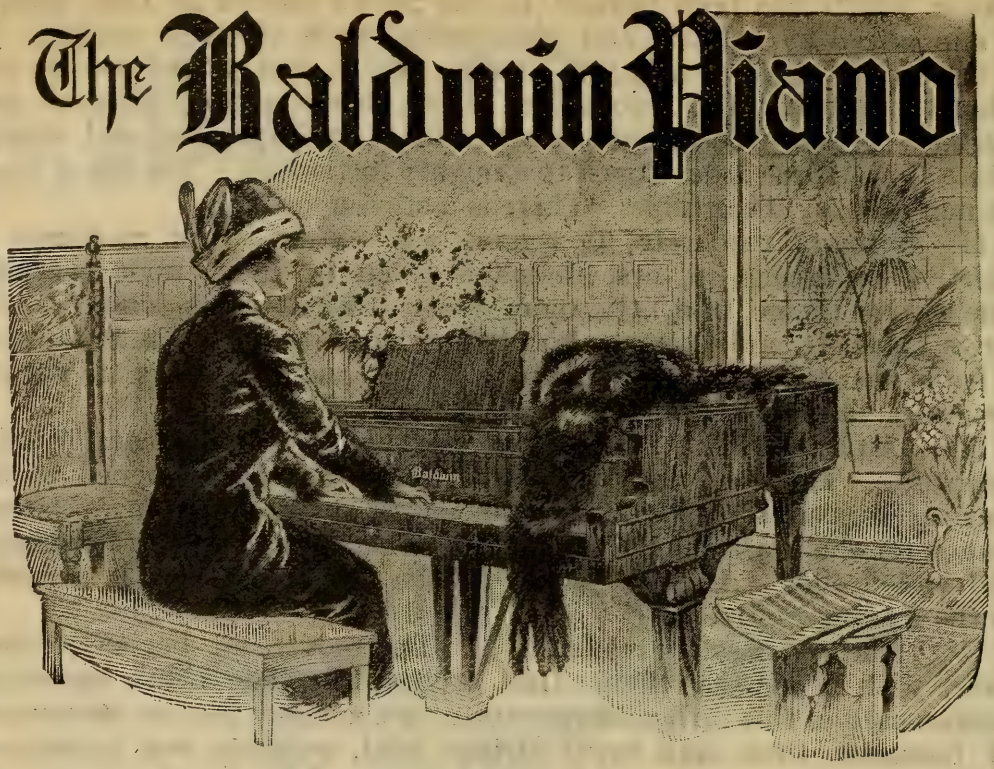

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began to take pianoforte lessons with Elenovsky, a pupil of Felix Dreyschock and a pianist of talent, and it is to him that Glazounoff owed a certain swiftness in performance, the habit of reading at sight, and the rudimentary ideas of harmony. Encouraged by his teacher, Glazounoff ventured to compose, and in 1879 Balakireff advised him to continue his general studies and at the same time ground himself in classical music. A year later Balakireff recommended him to study privately with Rimsky-Korsakoff. Glazounoff studied composition and theory with Rimsky-Korsakoff for nearly two years. He himself has said: "We had a great deal of music at home, and everything we played remained fixed in my memory, so that, if I waked in the night, I could reconstruct even in the slightest details all I had heard earlier in the evening."

Following the advice of his teacher, he decided to write a symphony. It was finished in 1881, and performed for the first time with great success, at St. Petersburg, March 29, 1882, at one of the concerts conducted by Balakireff. Later this symphony (in E major) was reorchestrated by the composer four times, and it finally appeared as Op. 5. To the same epoch belong his first string quartet (Op. 1); the suite for piano (Op. 2); two overtures on Greek themes (Op. 3,* 6); his first serenade (Op. 7); and several compositions which were planned then, but elaborated later. In 1884 Glazounoff journeyed in foreign lands. He took part at Weimar in the festival of the Allgemeiner Deutscher Musik-Verein, when his first symphony was performed under the direction of Müller-Hartung. There he met Franz Liszt, who received him most cordially. In 1889 Glazounoff conducted (June 22) at Paris in the concerts of the Trocadéro, which were organized by the music publisher, Belaïeff, his second symphony and the symphonic poem, "Stenka Razine," written in memory of Borodin.

In 1891 the following cablegram, dated St. Petersburg, October 8, was published in the newspapers of Boston:—

"A profound sensation was created here to-day. A young woman from Moscow was arrested, charged with being a Nihilist. She con-

* This overture was performed at a concert of the Russian Musical Society, led by Anton Rubinstein, the leader of the faction opposed to Balakireff and the other members of the "Cabinet."

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fessed, and admitted that she had left a trunk at the house of a well-known composer, Glazounoff, in which was a revolutionary proclamation. The police proceeded to Glazounoff's house and found the trunk. Glazounoff protested his innocence, declaring that he was utterly ignorant of the contents of the trunk. He was nevertheless compelled to deposit as bail fifteen thousand roubles, in order to avoid arrest pending inquiries to be made in the case."

Glazounoff suffered only temporary inconvenience. He was not imprisoned in the fortress of Saint Peter and Saint Paul, nor was he sent to Siberia; and later he wrote a cantata for the coronation of the present Tsar.

In 1897 Glazounoff visited London, and conducted his fourth symphony at a concert of the Philharmonic Society on July 1. (His fifth symphony had been produced in London at a Queen's Hall symphony concert led by Mr. H. J. Wood, January 30* of the same year, and it was performed again at a concert of the Royal College of Music, July 23 of that year, to the disgust of certain hide-bound conservatives. Thus a writer for the *Musical Times* said: "We have now heard M. Glazounoff's symphony twice, and we do not hesitate to protest against a work with such an ugly movement as the Finale being taught at one of our chief music schools. We confess to having twice suffered agonies in listening to this outrageous cacophony, and we are not thin-skinned. The champions of 'nationalism' will tell us that this is the best movement in the work, because it is the most Russian and 'so characteristic'; they may even assure us that we do not require beauty in music. We shall continue to hold exactly opposite views. If *they* find beauty here, it must be of the kind which some people see in the abnormally developed biceps of the professionally strong man. If we are wrong, if this is the coming art, and our protests avail no more than did those of previous generations against the new arts of *their* times, we shall be happy to take off our hat to M. Glazounoff with a *Morituri, te salutant,* and stoically retire to await what we

* Mrs. Newmarch, in her article "Glazounoff," in Grove's Dictionary (revised version), gives January 28 as the date; but see "The Year's Music," by A. C. R. Carter (London, 1898), and the *Musical Times* (London) of August, 1897.

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shall consider the doom of the beautiful in music, even as Wotan, the god, awaited the *Götterdämmerung.*"

In 1899 Glazounoff was appointed professor of orchestration at the St. Petersburg Conservatory. In March, 1905, he, Liadoff, and other leading teachers at this institution espoused the cause of Rimsky-Korsakoff, who was ejected from the Conservatory for his sympathy with the students in political troubles, and they resigned their positions. Some months later he resigned his directorship of the Russian Musical Society. He, Rimsky-Korsakoff, and Liadoff were the conductors of the Russian Symphony Concerts* at St. Petersburg.

Glazounoff's chief works, all published by Belaïeff, are eight symphonies; a Suite caractéristique (Op. 9); several fantasias and symphonic poems, such as "Stenka Razine" (Op. 13), "The Forest" (Op. 19), "The Sea" (Op. 28), "The Kremlin" (Op. 30), "Spring" (Op. 34); orchestral suite, Op. 79, "Aus dem Mittelalter"; concert overtures; "A Slav Festival" (a symphonic sketch based on the finale of a string quartet, Op. 26); five string quartets, a string quintet; two waltzes for orchestra; cantatas, pianoforte pieces, and a few songs.

He is said to find in the ballet the fullest and freest form of musical expression,—not the ballet as it is known in this country, awkward, dull, or the "labored intrepidity of indecorum," but the grand ballet; and he has written pieces of this kind for the St. Petersburg stage: "Raymonda," Op. 57; "Ruses d'Amour," Op. 61; "The Seasons,"

* For about a dozen years the concerts were given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera Orchestra; but the audiences were extremely small. An enthusiastic band of two hundred or more was faithful in attendance and subscription. Many important works were produced at these concerts, and various answers given to the stranger that wondered at the small attendance. The programmes were confined chiefly to orchestral compositions, and, when—I quote from "A. G.'s" letter to the *Signale* (Leipsic), January 2, 1901—a new pianoforte concerto or vocal composition was introduced, "the pianist or singer is not a celebrity, but a plain, ordinary mortal." This practice of selection was of course repugnant to the general public. "A. G." adds: "The conductors are distinguished musicians, celebrated theorists, delightful gentlemen,—everything but capable conductors; Rimsky-Korsakoff and Glazounoff, who are acknowledged masters of instrumentation, kill their own brilliant works when they put down the pen and take up the stick. Probably the partisan spirit shown in the programmes contributes largely to the failure of the concerts, which are named 'Russian,' but are only the amusement of a fraction of Russian composers, members of the 'Musical Left,' or the 'Young Russian School.' Rubinstein's name never appears on these programmes, Tschaikowsky's name is seldom seen, and many modern Russians are neglected. Pieces by Rimsky-Korsakoff, Glazounoff, Liapunoff, Liadoff, Cui, and others are performed for the first time at these concerts, and awaken general interest; but the public at large does not like politics or musical factions in the concert-hall, and it waits until the works are performed elsewhere. Yet the sincerity, enthusiasm, devotion, of this band of composers and their admirers, are admired throughout Russia." (Rimsky-Korsakoff died after this was written. He died June 21, 1908.)

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Op. 67; "The Temptation of Damis" (1900). The latest publications of his works as advertised are: Sonata in B-flat minor, for the pianoforte, Op. 74 (1901); Sonata in E, Op. 75; Variations for pianoforte, Op. 72; Sonata in E minor, for pianoforte, Op. 75 (1902); March on a Russian Theme, for orchestra, Op. 76; Symphony No. 7, in F, Op. 77 (1903); Ballade for orchestra, Op. 78 (1903); "Moyen Âge," suite for orchestra, Op. 79 (1903); "Scène dansante," for orchestra, Op. 81; Violin Concerto, Op. 82 (1905); Symphony No. 8, E-flat, Op. 83; "Chant du Destin," dramatic overture for orchestra, Op. 84; two preludes for orchestra: No. 1 in memory of Wladimir Stassoff; No. 2 in memory of Rimsky-Korsakoff, Op. 85; Fantaisie finnoise for orchestra, Op. 88; Introduction et la Danse de Salomée d'après le drame "Salomée de Oscar Wilde," for orchestra, Op. 90; Cortège Solennel performed at the twenty-fifth anniversary of the Russian Symphony Concerts, November 23, 1909, Op. 91; Concerto for Pianoforte with orchestra, Op. 92. He has completed works left behind by Borodin—the opera, "Prince Igor," and the Third Symphony—and others; he has orchestrated works by colleagues; and with Rimsky-Korsakoff he edited a new edition of Glinka's compositions.

At first Glazounoff was given to fantastic and imaginative music. His suites and tone-poems told of carnivals, funerals, the voluptuous East, the forest with wood sprites, water nymphs, and will-of-the-wisps, the ocean, the Kremlin of Moscow with all its holy and dramatic associations. "Stenka Razine" is built on three themes: the first is the melancholy song of the barge-men of the Volga; the second theme, short, savage, bizarre, typifies the hero who gives his name to the piece; and the third, a seductive melody, pictures in tones the captive Persian princess. The chant of the barge-men is that which vitalizes the orchestral piece. It is forever appearing, transformed in a thousand ways. The river is personified. It is alive, enormous. One is reminded of Gogol's description of another Russian stream: "Marvellous is this river in peaceful weather, when it rolls at ease through forests and between mountains. You look at it, and you do not know whether it moves or not, such is its majesty. You would say that it were a road of blue ice, immeasurable, endless, sinuously making its way through verdure. What a delight for the broiling sun to cool his rays in the freshness of clear water, and for the trees on the bank to admire themselves in that looking-glass, the giant that he is! There is not a river like unto this one in the world."

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(Born at Leitomischl, Bohemia, March 2, 1824: died in the mad-house at Prague, May 12, 1884.)

"Prodana nevesta" ("Die verkaufte Braut"), a comic opera in three acts, the book by Karl Sabina, the music by Smetana, was performed for the first time at Prague, May 30, 1866.

The overture, which, according to Hanslick, might well serve as prelude to a comedy of Shakespeare,—and indeed the overture has been entitled in some concert halls "Comedy Overture,"—is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings.

The chief theme of the operatic score as well as of the dramatic action is the sale of the betrothed, and this furnishes the chief thematic material of the overture.

The overture begins vivacissimo, F major, 2-2, with the chief theme at once announced by strings and wood-wind in unison and octaves against heavy chords in brass and kettledrums. This theme is soon treated in fugal manner; the second violins lead, and are followed in turn by the first violins, violas, and first 'cellos, and second 'cellos and double-basses. The exposition is succeeded by a vigorous "diversion," or "subsidiary," for full orchestra. The fugal work is resumed; the wind instruments as well as the strings take part in it, and the

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subsidiary theme is used as a counter-subject. There is development fortissimo by full orchestra, and the chief theme is again announced as at the beginning. The second theme enters, a melody for oboe, accompanied by clarinets, bassoon, horn, second violins. This theme is as a fleeting episode; it is hardly developed at all, and is followed by a tuneful theme for violins and first 'cellos. The chief motive returns in the wood-wind, then in the strings, and the fugal work is resumed. The leading motive is reiterated as at the beginning of the overture (without the double-basses). The tonality is changed to D-flat major, and flutes and oboes take up the first subsidiary theme, which keeps coming in over harmonies in lower strings and wind, while the music sinks to pianissimo. Fragments of the first theme reappear in the strings, and there is a brilliant coda.

***

Smetana began to compose the opera in May, 1863. He completed the work March 15, 1866.

***

There is a story that Smetana was excited to the composition of "strictly national" music by a remark made at Weimar by Herbeck when they were guests of Liszt,—that the Czechs were simply reproductive artists. The opening of the Czechic Interims Theatre at Prague, November 18, 1862, was the first step toward the establishment of a native operatic art. Smetana finished in April, 1863, his first opera, "Branibori v Cechach," or "Die Brandenburger in Böhmen," but it was not performed until January 5, 1866. Karl Sebor was more fortunate: his opera, "Templari na Morave," was performed in the Czechic Theatre in 1865.

The libretto of Smetana's first opera was undramatic, improbable, ridiculous. The Bohemian operas before Smetana were in the old forms of the Italian, French, and German schools, and the public accused Smetana of "Wagnerism," the charge brought in Paris against Bizet even before "Carmen" saw the footlights. Smetana was a follower of Wagner in opera and of Liszt in the symphonic poem. He believed in the ever-flowing melody in the operatic orchestra; this melody should never interrupt, never disturb, the dramatic sense; the music should have a consistent physiognomy; it should characterize the dramatic; the *Leit-motive* should individualize; but Smetana knew the folly of imitation, nor was he the kind of man to play the

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sedulous ape. He once said, "We cannot compose as Wagner composes," and therefore he sought to place in the frame of Wagnerian reform his own national style, his musical individuality, which had grown up in closest intimacy with his love of the soil, with the life, songs, legends, of his countrymen.

When they celebrated the one hundredth performance of "The Sold Bride" at Prague, May 5, 1882, Smetana said: "I did not compose it from any ambitious desire, but rather as a scornful defiance, for they accused me after my first opera of being a Wagnerite, one that could do nothing in a light and popular style." The opera was composed, according to him, between January 5 and May 30, 1866; but Ottokar Hostinsky recalls the fact that in 1865 Smetana had performed fragments from a comic operetta, and Teige goes further and says the work was begun as far back as May, 1863. However this may be, Smetana composed at first only lyric parts, which were connected, twenty of them, by spoken dialogue. The opera was in two acts and without change of scene when it was produced.

When there was talk of a performance at the Opéra-Comique, Paris, Smetana added a male chorus in praise of beer, an air for Marenka, and a dance (Skoena). The first act of the original version was divided into two scenes, and soon afterward the first scene was closed with a polka, and the second scene introduced with a furiant; * so now the opera is in three acts. Smetana changed the spoken dialogue into recitative for the production of the opera at St. Petersburg in January, 1871, and this recitative is used to-day even in Czech theatres.

"The Sold Bride" was performed for the first time before a German-Austrian public at the International Music and Theatre Exhibition at Vienna in 1892 (June 1).† As Hlavác says: ‡ "Those who understood the situation were not surprised when Director Schubert appeared in Vienna in 1892 with his Bohemian Theatre and gave two works of Smetana, that the surprise of the audience was so great, and on all sides was heard, 'How is it possible that such genius was not recognized long ago?' For, as far as Austria is concerned, Smetana first became known in Vienna, June, 1892, where they had previously had

* Also known as the "sedálk" (the peasant), a characteristic and popular Bohemian dance, in which the male imitates a proud, puffed-up peasant, who at first dances alone, arms akimbo, and stamps; his partner then dances about him, or spins about on the same spot, until they embrace and dance slowly the sousedska, a species of ländler.

† Adolf Tschech, whose real name was Taussig, conductor of Czech operas at this exhibition, died late in 1903 at Prague at the age of sixty-three.

‡ Translated into English by Josephine Upson Cady.

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no idea of the importance of his creations. . . . There is something in 'Die verkaufte Braut' which satisfies every one. The Wagnerian can find nothing to object to, the lover of melody is more than happy, and friends and partisans of healthy artistic realism applaud vociferously. Not that Smetana is to be looked up to as the long-sought, universal musical genius, who has accomplished the union and perfect reconciliation of all the different theories of music. Smetana, in his high understanding of art, clearly and rightly estimated all these theories and appropriated them to his own use. This had no influence, however, on his inventive power; the effect was seen only in the expression of his thought; for he remained his own master in spite of all influences. This, all admit, even the speculator in coincidences and the hunter after imitations. The charm of Smetana to the outside world lies in the fact that, while the national character remains the foundation of his thought, he knew how to clothe the national Bohemian music in modern and high forms, and at the same time remain truly original, always himself, always Smetana. And so 'Die verkaufte Braut' has become a national comic opera, which, in the outlining of a dramatic depiction of village life in Bohemia, is true in the action and music, without turning the realistic side of it into the realism of a 'Mala Vita' * or 'Santa Lucia.' In this truly artistic moderation, Smetana shows that it is not necessary to depict common people as rude and unrefined, and, although most of Smetana's operas are laid in villages, as is also 'Pagliacci,' he did not turn to the tragical, as Mascagni and Leoncavallo have done."

The success of "The Sold Bride" led to Smetana's appointment as conductor of the opera. (His deafness obliged him in 1874 to give up all conducting.) This appointment gave him great honor, small wages (twelve hundred florins), many enviers and enemies.

It was announced in the summer of 1903 that "The Sold Bride" would be produced for the first time in the United States and in English at the Metropolitan Opera House, New York, by Mr. Conried, in

* "Mala Vita," opera by Umberto Giordano (Rome, February 21, 1892, revived at Milan in 1897 as "Il Vito"). "A Santa Lucia," by Pierantonio Tasca (Kroll's Theatre, Berlin, November 16, 1892). Gemma Bellincioni as the leading woman made a profound sensation when these operas were performed at Vienna,—"Mala Vita" in 1892, "A Santa Lucia" in 1893.

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the course of the next season. Mr. Charles Henry Meltzer Englished the libretto, and there was a report that Mme. Camille Seygard would be the heroine. This version of the opera has not yet been performed.

The first performance of "Der verkaufte Braut" in America was at the Metropolitan Opera House, New York, February 19, 1909: Marie, Emmy Destinn; Kathinka, Marie Mattfield; Hans, Carl Jorn; Kruschina, Robert Blass; Kezal, Adamo Didur; Mischa, Adolf Muehlmann; Wenzel, Albert Reiss; Agnes, Henrietta Wakefield; Springer, Julius Bayer; Esmeralda, Isabelle L'Huiller; Muff, Ludwig Burgstaller. Gustav Mahler conducted.

The other operas of Smetana are "Dalibor,"* serious opera in three acts, book by Josef Wenzig, Prague, May 16, 1868; "Libusa," festival opera in three acts, book by Wenzig, Prague, June 11, 1881; "Dve Vdovy" ("The Two Widows"), founded by Emanuel Züngel on a comedy by Mallefilles, Prague, March 27, 1874, revised in 1877; "Hubicka" ("The Kiss"), comic opera, book by Eliska Krasnohorska, Prague, November 7, 1876; "Tajemstvi" ("The Secret"), comic opera, book by Eliska Krasnohorska, September 18, 1878; "Certova stena" ("The Devil's Wall"), comic opera, book by Eliska Krasnohorska, Prague, October 29, 1882. The opera "Viola," founded on Shakespeare's "Twelfth Night," begun in 1876, and in the composer's mind just before madness came upon him, was not finished. Fifteen pages of the manuscript were fully scored, and fifty pages include the voice parts with an accompaniment of string quartet, but with the other orchestral parts unfilled. The title "comic opera," given to some of the operas, should not mislead one: the librettos include serious, even tragic, situations; thus the story of "The Secret" is not unlike that of Erckmann-Chatrian's "Les Rantzau," chosen by Mascagni for operatic use (Florence, November 10, 1892).

Smetana's operas have been performed at Prague in cycle form.

* The New York *Tribune* of October 11, 1909, published the following cable despatch, date Berlin, October 10: "Smetana's opera 'Dalibor' was sung for the first time in Germany to-night at the royal opera house and led to a minor anti-Czech demonstration from the cheaper seats where the minority maintained a persistent hissing. The production was due to the desire of Emmy Destinn, who is of Czech origin, to sing her countryman's music on the Berlin stage Protests appeared in the press against the performance on account of the Czech hostility to Germans in Bohemia and against extending the hospitality of royal theatres to Czech art. The opera house, however, was crowded with a fashionable audience, which enthusiastically applauded Smetana's work and Mme. Destinn's fine singing in the part of Milada."

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The reader interested in Czech music and musicians is referred to "Smetana," an excellent biography by William Ritter, Paris, 1908; "Smetana," a biography by Bromislav Wellek (Prague, 1895); "Ein Vierteljahrhundert Bömischer Musik," by Emanuel Chvala (Prague, 1887); "Das Böhmische National Theater in der ersten internationalen Musik- und Theater-Ausstellung zu Wien im Jahre 1902," by Fr. Ad. Subert (Prague, 1882); "Zdenko Fibich," by C. L. Richter (Prague, 1900); "Bohème," a volume in the series, "Histoire de la Musique," by Albert Soubies (Paris, 1898); articles by Friedrich Hlavác and J. J. Kral, published respectively in the American magazines, *Music Review* and *Music;* the article, "Friedrich Smetana," in "Famous Composers," new series, vol. i. (Boston, 1900); and articles in the *Mercure Musical* (Paris) of February and March, 1907.

RECITATIVE, "E PUR COSÌ," AND ARIA, "PIANGERÒ LA SORTE MIA," FROM "GIULIO CESARE," ACT III., SCENE 3.

GEORGE FRIDERIC HANDEL

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

"Giulio Cesare" was probably composed by Handel in 1723. Nicola Haym wrote the libretto and dedicated it to the Crown Princess Caroline. The story is of Julius Cæsar and Cleopatra in Egypt. The opera was produced on February 20, 1724, at the Opera Theatre of the Royal Academy of Music, London. Francesco Bernardi, better known as Senesino, took the part of Cæsar, and Francesca Cuzzoni that of Cleopatra. The opera was revived frequently in later years, and in 1787 it was performed for the purpose of attracting George III. to the theatre.

The aria sung at this concert is in the third act. The scene is a grove near Alexandria. Cleopatra, prisoner, is attended by a guard.

The original accompaniment is for strings and a flute. The accompaniment played at this concert is by Mr. André Maquarre, first flute of the Boston Symphony Orchestra.

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Recitative:

E pur così in un giorno perdo fasti e grandezze? Ahi fato rio! Cesare, il mio bel nume, è forse estinto; Cornelia e Sesto inermi son, nè sanno darmei soccorso. Oh Dio! non resta alcuna speme al viver mio.

Aria, E major, 3-8:

Piangerò la sorte mia,
Si crudele e tanto ria,
Finchè vita in petto avrò.

Allegro:

Ma poi morta d' ogni interno.
Il tiranno, e notte e giorno,
Fatta spettro, agiterò.
Piangerò, etc.

This may be paraphrased as follows:—

Recitative:

And is it, then, that I lose luxuries and grandeur in a day? Ah, wicked fate! Cæsar, my handsome divinity, is perhaps dead; Cornelia and Sextus are unarmed, and cannot come to my succor. O God! There remains no hope for me in life.

Air:

I shall mourn my wretched and cruel fate as long as there is life within my breast. Even now everything seems dead within me. The tyrant, day and night, in the shape of a spectre, will trouble me.

Caprice on Spanish Themes, Op. 34.

Nicolas Andrejevitch Rimsky-Korsakoff.

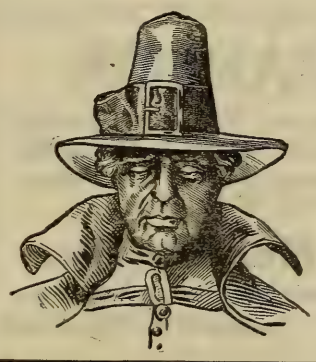
(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at St. Petersburg, June 21, 1908.)

Rimsky-Korsakoff's "Capriccio Espagnol" was performed for the first time in St. Petersburg at a Russian Symphony Concert, October 31,† 1887. The composer conducted.

The caprice was performed at one of Anton Seidl's Popular Orches-

* This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music lexicons give May 21.

† This date, given on the title-page of the score, is probably according to the Russian calendar. The date in our calendar would be November 12, 1887.



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tral Concerts at Brighton Beach, New York, by the Metropolitan Orchestra in 1891, at one of the concerts that were given from June 27 to September 7.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Dr. Muck conductor, February 15, 1908.

The Caprice is dedicated to the artists of the orchestra of the Imperial Russian Opera House of St. Petersburg. The names, beginning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The Caprice is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side-drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and strings.

The movements, according to the direction of the composer, are to be played without intervening pauses.

I. Alborada. Vivo e strepitoso, A major, 2-4. *Alborado*, derived from the Spanish word, *albor*, whiteness, dawn (Latin, *albor*, whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade*, which is applied also to festival music at daybreak in honor of an army officer.

This serenade opens with the wild, tempestuous chief theme, which is given to the full orchestra. There is a subsidiary theme for the wood-wind instruments. Both themes are repeated twice by solo clarinet, accompanied by horns and bassoons, and strings *pizz.* A delicate cadenza for solo violin brings the close, pianissimo.

II. Variations. Andante con moto, F major, 3-8. The horns give out the theme with a rocking accompaniment for strings. Before this theme is ended, the strings have the first variation. The second variation, poco meno mosso, is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, tempo primo, E major, organ-point on B, is for wood-wind, two horns, and two 'cellos, accompanied by sixteenth notes for clarinet and violins. The fifth, F major, is for full orchestra. A cadenza for solo flute brings the end.

III. Alborada. Vivo e strepitoso, B-flat major, 2-4. This movement is a repetition of the first, transposed to B-flat major and with different instrumentation. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo

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violin, and the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. Allegretto, D minor, 6-8. The dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm in gypsy fashion for horns and trumpets. The drum-roll continues, now *ppp*, and the second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettle-drum roll. The fourth, also free, is for clarinet over a roll of cymbals. The oboe gives a short version of the theme, The fifth cadenza is for harp with triangle. The gypsy song begins after a harp glissando. It is attacked savagely by the violins, and is punctuated by trombone and tuba chords and with cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure of accompaniment. The two themes are alternated, and there is a side theme for solo 'cello. Then the strings, *quasi guitara*, hint at the fandango rhythm of the last movement, and accompany the gypsy song, now blown staccato by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings alternating with harmonics *pizz.* The pace grows more and more furious, animato, and leads into the Finale.

V. Fandango of the Asturias. A major, 3-4.

The origin of the word "fandango" is obscure. The larger Spanish dictionaries question the derivation from the Latin "fidicinare," to play upon the lyre or any other stringed instrument. Some admit a Negro origin. In England of the eighteenth century a ball was commonly called a fandango. Mrs. Grove says that the Spanish word means "go and dance," but she does not give any authority for her statement. The dance is a very old one; it was possibly known in ancient Rome. Desrat looked upon it as a survival of Moorish dances, a remembrance of the voluptuous dances of antiquity. "The fandango of the theatre differs from that of the city and the parlor: grace disappears to make room for gestures that are more or less decent, not to say free, stamped with a triviality that is often shameless." Let us quote from Vuillier: "'Like an electric shock, the notes of the Fandango animate all hearts,' says another writer. 'Men and women, young and old, acknowledge the power of this air over the ears and soul of

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every Spaniard. The young men spring to their places, rattling castanets, or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exactest time with tapping heels. Partners tease and entreat and pursue each other by turns. Suddenly the music stops, and each dancer shows his skill by remaining absolutely motionless, bounding again into the full life of the Fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tic-tac of heels (*taconeos*), the crack of fingers and castanets, the supple swaying of the dancers, fill the spectators with ecstasy.' The music whirls along in a rapid triple time. Spangles glitter; the sharp clank of ivory and ebony castanets beats out the cadence of strange, throbbing, deafening notes—assonances unknown to music, but curiously characteristic, effective, and intoxicating. Amidst the rustle of silks, smiles gleam over white teeth, dark eyes sparkle and droop, and flash up again in flame. All is flutter and glitter, grace and animation—quivering, sonorous, passionate, seductive. *Olè! Olè!* Faces beam and eyes burn. *Olè, Olè!* The bolero intoxicates, the fandango inflames."

The principality of the Asturias, "the Wales of the peninsula," was the refuge of the aborigines. Neither the Romans nor the Moors conquered it, and it afterward became the cradle of the Gotho-Hispano monarchy. In Richard Ford's time—his famous "Handbook for travellers in Spain" was first published in 1845—the costume of the lower classes was Swiss-like. "The females, when dressed in their best, wear bodices of yellow or green, laced in front and adorned with gold *joyas** and coral necklaces. Dark-colored serges and black mantles or *dengues* are thrown over the head; sometimes pretty handkerchiefs are used, which are tied closely over the front, while the hair hangs down behind in long plaits or trenzas. The Gallician *madreñas*, or French-like wooden shoes, are also replaced by leather ones, and a small sock, edged with red or yellow, is worn over the stockings. The men generally have white felt caps turned up with green, and delight in skittles. Both sexes are kind, civil, and well-mannered, especially the women, who are gentle and attentive to the stranger. Their homes may indeed be humble, and their costume homely; but, far away from cities, the best qualities of the heart have never been corrupted; a tribute which none who, like ourselves, have ridden over these rugged districts, and shared in their unbought courtesies and hospitalities, will ever deny them." But see George Borrow's "Bible in Spain," chapters xxxii.–xxxiv., concerning the dangers in travelling in this region. Borrow was in the Asturias in 1837.

* *Joya* is Spanish for a jewel, any precious thing. It also has other meanings. *Joyas* is often used to denote all the clothes and apparel belonging to a woman.—P. H.

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AIR FROM "LOUISE," ACT III., SCENE I . . GUSTAVE CHARPENTIER

(Born at Dieuze, France, June 25, 1860; now living in Paris.)

Louise, having left her home, is living with Julien on the Butte de Montmartre. At the beginning of the third act, Julien, sitting in the little garden of their house, with book in hand, is plunged in happy meditation. Louise, leaning on the railing of the steps, looks at him lovingly.

***

Depuis le jour où je me suis donnée, toute fleurie semble ma destinée. Je crois rêver sous un ciel de féerie, l'âme encore grisée de ton premier baiser! Quelle belle vie! Mon rêve n'était pas un rêve! Ah! je suis heureuse! L'amour étend sur moi ses ailes! Au jardin de mon cœur chante une joie nouvelle! Tout vibre, tout se réjouit de mon triomphe! Autour de moi tout est sourire, lumière et joie! et je tremble délicieusement au souvenir charmant du premier jour d'amour! Quelle belle vie! ah! je suis heureuse! trop heureuse . . . et je tremble délicieusement au souvenir charmant du premier jour d'amour!

Since the day that I first gave myself unto you, my destiny seems all in bloom. I seem to be dreaming under a fairy sky, with soul still intoxicated by your first embrace! What a beautiful life! My dream was not a dream! Ah! I am happy! Love stretches over me his wings. A new joy sings in the garden of my heart! Everything is astir, everything rejoices with my triumph. Around me all is laughter, light and joy, and I tremble deliciously at the charming remembrance of the first day of love. What a beautiful life and what happiness! I am too happy . . . and I tremble deliciously at the charming recollection of the first day of love.

"Louise," a musical romance in four acts and five scenes, libretto and music by Charpentier, was first produced at the Opéra-Comique, Paris, February 2, 1900. The chief singers were M. Maréchal, Julien;

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* * *

Marthe Louise Estelle Élisa Rioton, the first Louise in Charpentier's opera, was born at Beaumont-les-Valence, France, February 18, 1878. She studied singing at the Conservatory of Music, Paris. In 1899 she took a first prize for singing, competing as the pupil of Duvernoy; also a first prize for *opéra-comique*, competing as a pupil of Lhérie. She made her first appearance in the opera-house as Louise. In 1901 she married and left the stage.

"Louise" was produced in Boston by Mr. Hammerstein's Manhattan Opera House Company at the Boston Theatre, April 5, 1909. The chief singers were Miss Mary Garden, Mme. Doria, Miss Zeppelli, Charles Dalmorès, Charles Gilibert. Cleofonte Campanini conducted.

For the first time in the records of the Opéra-Comique, Paris, an opera, "Louise," was performed one hundred times within a year, nor had the sum of the total receipts, 666,250 francs, from this opera within the year been equalled.

Symphonic Poem No. 3, "The Preludes" (after Lamartine).

Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar in 1849–50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)." * The cold stupidity of

* "Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a hand-written score.

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the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XVme Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt made his first appearance as a composer in the Gewandhaus, Leipsic, with "Les Préludes," the symphonic poem "Mazeppa," the pianoforte concerto in E-flat major (Hans von Bülow, pianist), and his romance "Englein hold im Lockengold" at a concert given for the "Orchester-Pensions-Institut," February 26, 1857. "Mazeppa" shocked the conservatives and provoked polemical articles, also a poem "Franz Liszt in Leipzig" by Peter Cornelius.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The first performance of "Les Préludes" in Boston was at a Philharmonic concert, December 3, 1859, when Arthur Napoleon,* pianist, made his first appearance in the city. "Les Préludes" was performed by the Philharmonic Society of New York, April 30th of the same year.

* Arthur Napoleao (Napoleone) was born at Oporto, March 6, 1843. He made a sensation as a boy pianist at Lisbon, London (1852), Berlin (1854), studied with Charles Hallé at Manchester, made tours throughout Europe and North and South America, and about 1868 settled in Rio de Janeiro as a dealer in music and musical instruments. After his retirement from the concert stage he composed pieces for pianoforte and orchestra, pianoforte pieces, and he served as a conductor.

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The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempest is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Préludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass-drum, cymbals, harp, and strings.

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TUESDAY EVENING, FEBRUARY 10

AT 8.00

PROGRAMME

Beethoven . . . . . Symphony in A major, No. 7, Op. 92

I. Poco Sostenuto; Vivace.
II. Allegretto.
III. Presto: Presto meno assai.
IV. Allegro con brio.

Tschaikowsky . . . . . Air des Adieux from "Jeanne d'Arc"

Bizet . . . Suite No. 1, from the Music for Alphonse Daudet's Play, "L'Arlésienne"

I. Prélude.
II. Minuetto.
III. Adagietto.
IV. Carillon.

Debussy . Recitative and Aria of Lia, from "L'Enfant Prodigue"

Berlioz . . . . . Overture to "Rob Roy"

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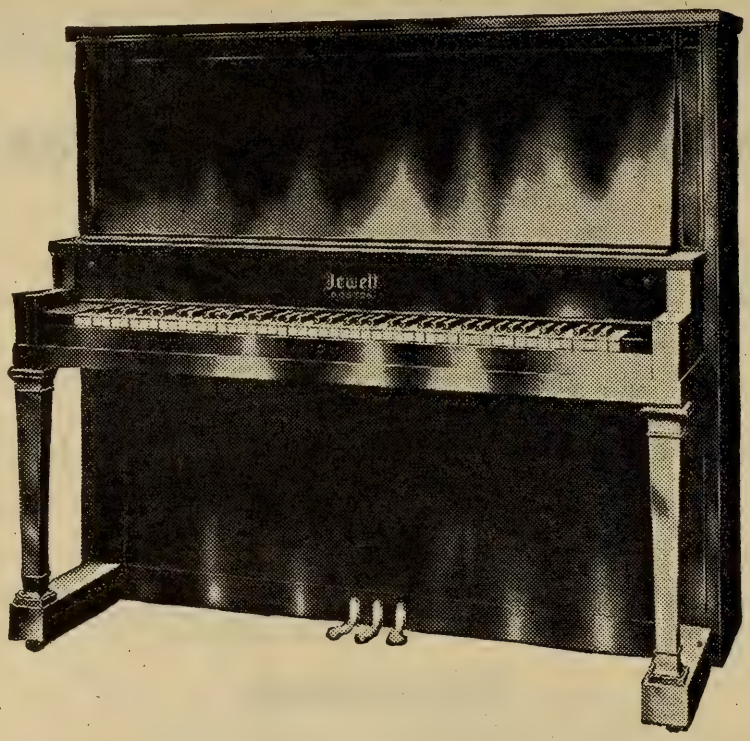

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Symphony in A major, No. 7, Op. 92 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The first sketches of this symphony were made by Beethoven probably before 1811 or even 1810. Several of them in the sketch-book that belonged to Petter of Vienna, and was analyzed by Nottebohm, were for the first movement. Two sketches for the famous allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1818 to Count Rasoumoffsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but he did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12. The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote

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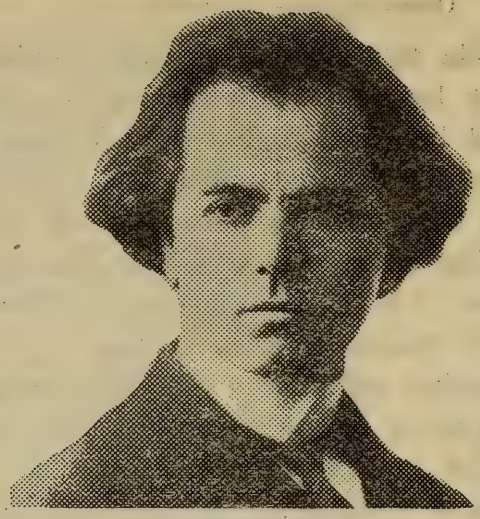

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on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert of Whitsuntide.

The first performance of the symphony was at Vienna, in the large hall of the university, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, two of the first chapel-masters of Vienna, who looked after the cannon in "Wellington's Sieg"; the young Meyerbeer, who beat the bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was among the double-basses. Beethoven conducted.

GUSTAV MAHLER

A Study of His Personality and Work By PAUL STEFAN

Translated from the German by T. E. CLARK

Pp. viii & 132

PRICE, Cloth, $2.00 Net

The Author does not wish this work to be considered as a biography. And, although leading biographical data are not lacking, the whole spirit of the book is rather one of enthusiastic appreciation and propaganda.

Dr. Stefan's masterly analyses of Mahler's compositions fill a large portion of the book, and will be found most illuminative and interesting. A full list of these compositions, and a bibliography, are contained in the Appendix.

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The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October of 1813 to celebrate the victory of Wellington over the French troops in Spain on June 21 of that year. Mälzel had persuaded Beethoven to compose the piece for his panharmonicon, and furnished material for it, and had even given him the idea of using "God save the King" as the subject of a lively fugue. Mälzel's idea was to produce the work at concerts, so as to raise money enough for him and Beethoven to go to London. He was a shrewd fellow, and saw that, if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value. Beethoven dedicated the work to the Prince Regent, afterward George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a memorandum of it in the note-book which he carried with him to taverns.

This benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a

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rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear his own soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake: the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven was delighted with his success, so much so that he wrote a public letter of thanks to all that took part in the two performances. "It is Mälzel especially who merits all our thanks. He was the first to conceive the idea of the concert, and it was he that busied himself actively with the organization and the ensemble in all the details. I owe him special thanks for having given me the opportunity of offering my compositions to the public use and thus fulfilling the ardent vow made by me long ago of putting the fruits of my labor on the altar of the country."

The symphony was repeated in Vienna on February 27, 1814. On November 29 of that year it was performed with a new cantata, "Der glorreiche Augenblick," composed in honor of the Congress at Vienna and "Wellington's Sieg." The empress of Austria, the Tsarina of Russia, the Queen of Prussia, were in the great audience. The concert was repeated for Beethoven's benefit on December 2, but the hall was half empty.

The first performance in Boston was at a concert of the Boston Academy, November 25, 1843.

***

Beethoven gave a name, "Pastoral," to his Sixth Symphony. He

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went so far as to sketch a simple programme, but he added this caution for the benefit of those who are eager to find in music anything or everything except the music itself: "Rather the expression of the received impression than painting." Now the Seventh Symphony is a return to absolute music, the most elevated, the most abstract.

Yet see what commentators have found in this Seventh Symphony.

One finds a new pastoral symphony; another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany delivered from the French yoke. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and warlike, such as the ancient Moors of Spain. An old edition of the symphony gave this programme: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast." Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the andante pictured a procession in an old cathedral or in the catacombs; while Dürenberg, a more cheerful person, prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of Bacchus or an orgy of villagers after a wedding. Oulibicheff goes so far as to say that Beethoven portrayed in this Finale a drunken revel to express the disgust excited in him by such popular creations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the Seventh Symphony," says Wagner, "is this eleventh variation."

In these days the first question asked about absolute music is, "What does it mean?" The symphonic poem is free and unbridled in choice of subject and purpose. The composer may attempt to reproduce in tones the impression made on him by scenery, picture, book, man, statue. He is "playing the plate," like the æsthete-pianist in *Punch*.

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But why should anything be read into the music of this Seventh Symphony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the third movement is an old pilgrim hymn of Lower Austria, but the statement is of only antiquarian interest.

To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. The Seventh Symphony needs no analysis; it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

***

Richard Wagner, in "The Art Work of the Future": "To give his tone-shapes that same compactness, that directly cognisable and physically sure stability, which he had witnessed with such blessed solace in Nature's own phenomena—this was the soul of the joyous impulse which created for us that glorious work, the Symphony in A major. All tumult, all yearning and storming of the heart, become here the blissful insolence of joy, which snatches us away with bacchanalian might and bears us through the roomy space of Nature, through all the streams and seas of Life, shouting in glad self-consciousness as we tread throughout the Universe the daring measures of this human sphere-dance. This symphony is the *Apotheosis of Dance* herself: it is Dance in her highest aspect, as it were the loftiest Deed of bodily motion incorporated in an ideal mould of tone. Melody and Harmony unite around the sturdy bones of Rhythm to firm and fleshy human shapes, which now with giant limbs' agility, and now with soft, elastic pliance, *almost before our very eyes*, close up the supple, teeming ranks; the while now gently, now with daring, now serious,* now wanton, now pensive, and again exulting, the deathless strain sounds forth and forth; until, in the last whirl of delight, a kiss of triumph seals the last embrace"!—*Englished by William S. Ellis.*

* Amid the solemn-striding rhythm of the second section, a secondary theme uplifts its wailing, yearning song; to that rhythm, which shows its firm-set tread throughout the entire piece, without a pause, this longing melody clings like the ivy to the oak, which without its clasping of the mighty bole would trail its crumpled, straggling wreaths upon the soil, in forlorn rankness; but now, while weaving a rich trapping for the rough oak-rind, it gains for itself a sure and undishevelled outline from the stalwart figure of the tree. How brainlessly has this deeply significant device of Beethoven been exploited by our modern instrumental-composers with their eternal "subsidiary themes"!—R. WAGNER.

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(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky began to compose "The Maid of Orleans," an opera in four acts, at Florence, Italy, in December, 1877. It was completed the next year, but it was not produced at the Maryinsky Theatre, St. Petersburg, until February 23, 1881. The part of Joan was taken by Mme. Kamensky, a mezzo-soprano whose voice was of unusual range and quality. Tschaikowsky altered for her much of Joan's music, composed originally for a dramatic soprano.

The libretto, written by Tschaikowsky, was based on Shukovsky's translation of Schiller's "Maid of Orleans," on Barbier's play, Wallon's book, and on the libretto of Mermet's opera. Shortly before his death Tschaikowsky spoke of changing the last scene and substituting Schiller's ending.

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ordre, obéir à ton appel, Sainte Vierge! Pourquoi, mon cœur, pourquoi bats-tu si fort? Pourquoi frémir? L'effroi remplit mon âme.

AIR: Andantino, D minor, 2-2.

Adieu, forêts, adieu, prés fleuris, champs d'or,
Et vous, paisables vallons, adieu!
Jeanne aujourd'hui vous dit à jamais adieu.
Oui, pour toujours, adieu.
Mes prés fleuris et mes forêts ombreuses,
Vous fleurirez pour d'autres que pour moi.
Adieu, forêts, eau pure de la source,
Je vais partir et ne nous verrai plus.
Jeanne vous fuit et pour jamais, oui, pour jamais.
O doux vallon où j'ai connu la joie!
Aujourd'hui je te quitte, doux vallon!
Et mes agneaux dans les vertes prairies
Demanderont en vain leur guide.
Au champ d'honneur je dois guider les braves,
Cueillir les palmes sanglantes de la victoire.
Je vais où les voix m'appellent.
Seigneur, vous voyez au fond de mon âme.
Mon cœur se brise, mon âme souffre.
Adieu, forêts, etc.

JOAN.

RECITATIVE.

Yes, God wills it so! I must obey your order, your call, O Holy Virgin! Yet why does my heart beat so violently? why do I tremble? Fright fills my soul.

AIR.

Farewell, ye forests, farewell, ye golden pasture fields, and you, ye peaceful vales, farewell! Joan to-day farewells you forever. My meadows and woods, you will flourish for others than me. Farewell, forests and pure water of the spring, I shall leave and you will see me no more. Joan leaves you forever. O sweet valley where I have known true joy, to-day I leave you. My lambs in the green fields will vainly ask for me their guide. I must lead the brave on the field of honor and cull bloody palms of victory. I go whither the holy voices call me. Lord, thou hast searched my heart. It breaks, my soul suffers; my heart breaks and bleeds. Farewell, ye forests, etc.

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Suite No. 1, from "L'Arlésienne" . . . . . Georges* Bizet

(Born at Paris, October 25, 1838; died at Bougival the night of June 2–3, 1875.)

When Léon Carvalho was manager of the Vaudeville Theatre, Paris, he wished to revive the melodrama, the dramatic piece with incidental and at times accentuating music. He chose as dramatist Alphonse Daudet, who happened to have a Provençal play ready for the Vaudeville. He chose as musician Bizet, whose "Djamileh," an opera in one act, produced at the Opéra-Comique on May 22, 1872, had been praised by only a few critics. The libretto and the incapacity of a Mme. Prelly, a woman of society who longed for applause as a public singer, did woful injury to the composer. Bizet was accused of being a Wagnerite, and Wagner was not then in fashion.

"L'Arlésienne," a piece in three acts, was produced at the Vaudeville on October 1, 1872. The cast was as follows: Balthazar, Parade; Fréderi, Abel; Mitifio, Régnier; Le Patron Marc, Colson; Francet, Cornaglia; L'Équipage, Lacroix; Rose Mamaï, Mme. Fargueil; Mère Renaud, Mme. Alexis; L'Innocent, Miss Morand; Vivette, Jeanne Bartet. The play was not liked, and there were only fifteen performances. Various objections were made against it: there was no action; it was "too literary"; it was too psychological, etc. The audience chattered or yawned during the prelude and the entr'actes. Good-natured dramatic critics asked why there was such "orchestral cacophony"; but the menuet-intermezzo pleased by its frank, gay rhythm. The music as a whole shared the fate of the piece. "Its character harmonizes happily with the general color of the work. . . . There is nothing distinguished in the score. . . . The composer seems to have wished to hide himself behind the dramatist. The melodrama thus loses in importance."

Now the orchestra at the Vaudeville was singularly composed. According to Adolphe Jullien, it was made up of seven first violins, no

* Alexandre César Léopold Bizet is the name of the composer of "Carmen." The name Georges was given to him by his godfather; and as Georges he was always known to his family, his friends, and the world at large. Only in official papers, as a citizen of France, and in the archives of the Conservatory, was he named Alexandre César Léopold.

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Announcement for 1914-1915 series on opposite page

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second violins, two violas, five 'cellos, two double-basses, flute, oboe, cornet-à-pistons, two horns, two bassoons, drums, harmonium, piano. Charles Pigot gives a different list: two flutes, an oboe interchangeable with English horn, one clarinet, two bassoons, one saxophone, two horns, kettledrums, seven violins, one viola, five 'cellos, two double-basses, pianoforte.* Pigot says the harmonium was put in the wings to support the choruses in this particular piece, and it was played now by Bizet and now by Guiraud.† For this orchestra Bizet wrote his original score. The conductor was Constantin.‡

After the failure of the piece Bizet chose certain numbers out of the twenty-seven, rescored them, and arranged them in the form of a suite. The first performance of this version was at a Pasdeloup concert on November 10, 1872. The first performance of this suite in Boston was at a Philharmonic concert on April 2, 1881. After the death of Bizet a suite No. 2 was arranged by Guiraud from other numbers of the melodrama.

This suite is scored for two flutes, two oboes (the second of which is interchangeable with cor anglais in the first movement), two clarinets, two bassoons, alto saxophone, four horns, two trumpets, two cornets, three trombones, kettledrums, snare-drum, harp, strings.

"L'Arlésienne" was revived at the Odéon, Paris, on May 5, 1885, when Bizet's revised score was played by Colonne's orchestra. Paul Mounet was the Balthazar; Lambert the younger, Fréderi; Aimée Jeanne Tessandier, Rose Mamaï; Irma Crosnier, Mère Renaud; Eugénie Yahne, L'Innocent; and Miss Hadamard, Vivette. Edmond de Goncourt, in the "Journal des Goncourts," wrote about this first performance: "Public cold, icy cold. Mme. Daudet beats her fan about her with the angry rustling of the wings of fighting birds. Audience

* Ernest Reyer gave the same list of instruments in his review published in the *Journal des Débats*.

† Ernest Guiraud was born at New Orleans (U.S.A.) in 1837; he died at Paris in 1892. Educated at the Paris Conservatory, he took the *Prix de Rome* in 1859. He wrote operas, orchestral suites and overtures, pieces for solo instruments, songs, and a Treatise on Instrumentation. He taught at the Conservatory, and was a member of the Institute.

‡ Titus Charles Constantin, born at Marseilles in 1835, died at Paris in 1891. A conductor of concert, theatre, and opera orchestras, he wrote some overtures and other pieces.

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still cold, ready to titter and sneer at the piece. It applauds the music enthusiastically. Suddenly Mme. Daudet, who is leaning in a state of pitiful depression against the side of the box, exclaims: 'I'm going home to bed; it makes me sick to stay here.' Thank God, with the third act the piece goes, and its quality and the acting of Tessandier provoke loud applause in the last scenes." Here is a list of the performances at the Odéon: 1885, 60; 1886, 14; 1887, 42; 1889, 8; 1890, 19; 1891, 6; 1898, 30; 1899, 11; 1906, 30; 1901, 9; 1902, 15; 1903, 18; 1904, 20; 1905, 20; 1906, 9; 1907, 21.

The piece was performed with Bizet's music in Germany for the first time on September 8, 1899, at Bremen. "The Woman of Arles," a version by Charles H. Meltzer and Willy Schulz, was produced at the Broadway Theatre, New York, on March 22, 1897, when Agnes Booth was the Rose Mamaï; Rosa Rand, Mère Renaud; Florence Thornton, The Innocent; Mary Haines, Vivette; Charles M. Kent, Balthazar; John Kellerd, Fréderi. The other parts were taken by Augustus Cook, Horace Lewis, Walter Craven.* Mr. Seidl led the orchestra.

An opera in four acts founded on Daudet's piece and entitled "L'Arlesiana," libretto by Leopoldo Marenco, music by Francesco Ciléa, was produced at the Lyric Theatre, Milan, on November 27, 1897. Three numbers were encored, and the composer was called before the curtain twenty-one times. The chief singers were Mmes. Frida Rici De Paz, Tracey, and Orlandi; and Messrs. Caruso, Casini, Aristi, and Frigotti.

Daudet's "L'Arlésienne," reproduced on the cinematograph in Paris by Pathé Frères, was presented at a special performance at the Alhambra, London, November 20, 1908, and at that theatre later in the month. An English version of Daudet's play by Jocelyn Brandon was entitled "The Love that Kills."

* Laura Moore sang an air in this performance. Born at Terre Haute, January 6, 1863, she took the first prize for singing at the Paris Conservatory in 1885. She sang Ophelia in Thomas's "Hamlet" early in 1888 at the Opéra, but her voice was not large enough for the hall. On her return to this country she sang for a time in concert and in operetta. Thus she was heard in Boston in "The Oolah" (1889) and in "The Lion Tamer" (1893).

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Recitative and Aria of Lia from the Cantata "L'Enfant Prodigue" . . . . . Claude Achille Debussy*

(Born at St. Germaine (Seine et Oise), France, August 22, 1862; now living in Paris.)

This recitative and aria of Lia, the mother of the Prodigal Son, were first sung by Mme. Rose Caron † at the Paris Conservatory, June 27, 1884, in a performance of Debussy's cantata by which he gained the *prix de Rome* in that year.

The cantata was performed for the first time in America, with a pianoforte accompaniment for four hands, at a concert of the Fine Arts Society of Detroit, March 10, 1910, in the Century Association Building, Detroit, Mich. The singers were Mrs. Charles F. Hammond, Lia; William Lavin, Azaël; William A. Kerr, Simeon.

The first performance of the cantata as an opera in the United States was at the Boston Opera House, November 16, 1910. The singers were: Miss Nielsen, Lia; Mr. Lassalle, Azaël; Mr. Blanchart, Simeon. Mr. Caplet conducted.

Recitative.

L'année en vain chasse l'année!
À chaque saison ramenée.
Leurs jeux et leurs ébats m'attristent malgré moi:
Ils rouvrent ma blessure et mon chagrin s'accroît. . . .
Je viens chercher la grève solitaire. . . .
Douleur involontaire! Efforts superflus!
Lia pleure toujours l'enfant qu'elle n'a plus! . . .

* He entered the Paris Conservatory as Achille Claude Debussy, and the title-page of the first edition of "Ariettes" composed in 1888 reads thus: "Ariettes: Paroles de P. Verlaine, Musique de Ach. Debussy."

† Rose Lucile Caron was born Meuniez, at Monerville, France, November 17, 1857. She entered the Paris Conservatory in 1880, when she was already married, and studied singing until 1882, when, as a pupil of Masset, she took a second prize for singing and an *accessit* for opera. After studying with Marie Sasse and singing in concerts, she joined the Monnaie Opera Company, Brussels, in the season of 1883–84, not 1882, as stated in Grove's Dictionary (revised edition), and at first received 1,100 francs a month. She took the parts of Alice, Marguerite, and Valentine, and on January 7, 1884, created the part of Brünehilde in Reyer's "Sigurd." On March 7, 1885, she took the part of Eva in the first performance of "Die Meistersinger von Nürnberg" in French. She was then receiving 3,000 francs a month. In 1885 she became a member of the Opéra, Paris, and made her début, June 12, in Reyer's "Sigurd." At the Opéra she sang in "Le Cid," "Les Huguenots," "Henry VIII.," "Faust," and "Le Freischütz," but in 1888 returned to the Monnaie, where she created the parts of Laurence in "Jocelyn" (February 25), Richilde in Mathieu's "Richilde" (December 12, 1888), and Salammbô in Reyer's opera (February 10, 1890). Returning to the Paris Opéra in 1890, she was heard there in the first performances in Paris of "Salammbô," "Djelma," "Die Walküre" (Sieglinde and in French), "Otello." She was also conspicuous as Fidelio, Elsa, Elisabeth, Rachel, Salomé (in Massenet's opera), Donna Anna. She has sung at the Opéra-Comique, Paris, in "Fidelio" (1898) and "Iphigénie en Tauride" (1900); also at Monte Carlo. In 1902 she became one of the professors of singing at the Paris Conservatory. She took the part of Salammbô at the Opéra, Paris, June 12, 1908.

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AIR.

Azaël! Azaël!
Pourquoi m'as-tu quittée? . . .
En mon cœur maternel
Ton image est restée.

Azaël! Azaël!
Pourquoi m'as-tu quittée? . . .

Cependant les soirs étaient doux, dans la plaine d'ormes plantée,
Quand, sous la charge récoltée,
On ramenait les grands bœufs roux.
Lorsque la tâche était finie,
Enfants, vieillards, et serviteurs,
Ouvriers des champs ou pasteurs,
Louaient de Dieu la main bénie.
Ainsi les jours suivaient les jours,
Et dans la pieuse famille
Le jeune homme et la jeune fille
Échangeait leurs chastes amours.
D'autres ne sentent pas le poids de la vieillesse;
Heureux dans leurs enfants.
Ils voient couler les ans
Sans regret comme sans tristesse
Aux cœurs inconsolés que les temps sont pesants!

Azaël! Azaël!
Pourquoi m'as-tu quittée? . . .

The years roll by, no comfort bringing,
Spring comes smiling, gay flowers flinging;
The bird's sweet song but makes my heart the sadder pine;
My wounds bleed fresh, my heart cries for joys that once were mine.
Along this silent shore I wander lonely,
My grief God knoweth only.
Evermore Lia mourns her child, the child that once she bore.

Azaël! Azaël!
Oh! wherefore didst thou leave me?
On my heart thou art graven;
I sorrow for thee.

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Happy days to my memory start when, the elm-tree waving o'er us,
Homeward the ruddy oxen bore us,
Weary of toil, but light of heart.
Then, as the shadows began to fall,
We all the evening hymn did sing
Thankfully to God our king,
To God the Lord who giveth all.

Sweetly we slept, and glad repose.
Youths and maidens wandered free,
Plighted vows in sincerity,
Evening shades brought rest and calm repose.

Happy ye parents! when to earth your children bind you
How glad your lot appears! its joys, its tender fears,
With their lives hath their love entwined you;
Sadly must I alone drag out the leaden years!*

Overture to "Rob Roy" . . . . . Hector Berlioz

(Born at La Côte-Saint-André, December 11, 1803; died at Paris, March 8, 1869.)

This overture was first performed at a concert of the Conservatory of Music, Paris, April 14, 1833. Habeneck conducted.

The overture was not published until 1900. The copyright on Berlioz's compositions expired in that year, and Breitkopf & Härtel of Leipsic then announced a new and revised edition of his works, edited by Charles Malherbe and Felix Weingartner. The "Rob Roy" overture appeared in this edition.

The second performance was at the Crystal Palace, London, February 24, 1900. The Wagner Society of Berlin brought out the overture for the first time in Germany, April 9, 1900. The Chicago Orchestra, led by Theodore Thomas, performed it in Chicago, November 2 and 3, 1900. The overture was played at a Symphony concert of the Royal Orchestra, Dresden, November 8, 1901. The first performance in Boston was by the Boston Symphony Orchestra, January 22, 1910, Mr. Fiedler conductor.

The overture is scored for two flutes (one interchangeable with

* I do not know the name of the translator.—P. H.

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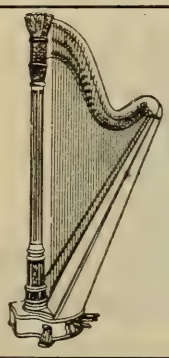
piccolo), oboe, English horn, two clarinets, two bassoons, four horns, one trumpet with pistons in D, two trumpets in "A basso," three trombones, kettledrums, harp, and the usual strings.

It begins Allegro non troppo, D major, 6-8, with the horns playing the opening theme, founded on the old Scottish song known as "Scots wha hae wi' Wallace bled." * Then follows a lively subsidiary theme, and the development of it introduces a motive that has been characterized as the "Rob Roy" motive, which is given to the lower strings and the bassoons, and is repeated with elaborations for violins and wood-wind instruments, After a transitional passage the second theme is given to the English horn over an arpeggio accompaniment for the harp. This theme after elaboration is joined by an intermediary passage to the reappearance of the first theme, which is played by the nearly full orchestra. There is a change of tempo and rhythm. Larghetto espressivo assai, 3-4. There is a new motive for English horn. This motive was afterward used by Berlioz as the chief theme of his "Harold in Italy"† symphony, where it is given to the solo viola. Some have thought that this section refers to the courtship of Diana Vernon by Frank Osbaldistone. This theme is taken up by other wood-wind instruments and developed. The first theme and the subsidiary reappear. Other motives are used, as the "Rob Roy" with

* The air to which Burns's verses are sung was formerly called "Hey tuttie taitie," and it was supposed to be as old as the battle of Bannockburn "It would be presumptuous," says John Glen (1900), "to attempt to confirm the tradition; but we may say that Ritson's assertion that the Scots in 1314 had no musical instruments capable of playing the tune is assuredly an error. David II., son of the Bruce, had pipers thirty years after the battle, and it is probable that his father also had them. Whatever the age of the melody, its earliest appearance in print is in Oswald's Caledonian Pocket Companion, *circa* 1747. It is also found in William McGibben's Third Collection of Scots' Tunes, 1755. The tune is a common bagpipe air." Burns wrote his poem on August 1, 1793. In September he wrote to George Thomson: "I have shewed the air [meaning "Hey now the Day dawis," or, as it is sometimes called, "Hey tuttie taitie"] to Urbani, who was *highly pleased with it*, and begged me to make soft verses for it; but I had no idea of giving myself any trouble on the subject, till the accidental recollection of that glorious struggle for freedom, associated with the glowing ideas of some other struggles of the same nature, not quite so ancient, roused my rhyming mania." Thomson answered, and praised the poem: "They were all charmed with it, entreated me to find out a suitable air for it, and reprobated the idea of giving it a tune so totally devoid of interest or grandeur as 'Hey tuttie taitie.'" Thomson fixed on a tune, "Lewie Gordon," for the words, but this tune required an elongation of the last line of each verse to make the words and music agree. Thomson afterward changed his mind, and in a later edition of his collection the tune "Hey tuttie taitie" was adapted to Burns's original words; and Thomson observed that "the poet originally intended this noble strain for the air just mentioned; but on a suggestion from the editor of this work, who then thought 'Lewie Gordon' a fitter tune for the words, they were united together and published in the preceding volume. The editor, however, having since examined the air 'Hey tuttie taitie' with more particular attention, frankly owns that he has changed his opinion, and that he thinks it much better adapted for giving energy to the poetry than the air of 'Lewie Gordon.'" This air, "Lewie Gordon," is not old. It first appeared with the verses of Alexander Geddes in 1783, and it was probably borrowed from an older tune, "Tarry Woo." "Lewie Gordon" has been used for a hymn-tune.

†"Harold in Italy" was composed in 1834. It was performed for the first time at a concert given by Berlioz at the Paris Conservatory, November 23, 1834. Girard conducted.



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figuration for the violins. The coda is built chiefly on the first theme, and the pace is more and more rapid until the end.

***

Mr. Adolphe Boschot says in the second volume of his Life of Berlioz —"Un Romantique sous Louis-Philippe, 1831–1842"—(Paris, 1908) that in 1831, when Berlioz wrote to friends about his work on a "Rob Roy" overture, the Théâtre des Nouveautés at Paris purposed soon to produce "an episode in two acts, 'MacGrégor' or 'Les Montagnards écossais.'" "The impatient exile could have learned of this from Bohain, manager of the Nouveautés, formerly a collaborator with Berlioz, and the man who had endeavored in the preceding May to give the Fantastic symphony in his theatre. Or he heard of it from the journals; for never, despite distance, despite the happiness or the intoxication of a week that was out of routine life, did Berlioz fail to keep himself informed minutely of all that was going on or about to happen in Paris. Besides it gave him pleasure to sketch an overture to 'Rob Roy' by reason of the subject. He could put in the overture an echo, 'a melodic reflection' of the passion then consuming him, and lend it to the Scots of Walter Scott who kill through jealousy."

Let us inquire into the reasonableness of Mr. Boschot's first supposition.

Berlioz wrote to his father from Nice in June, 1831: "I have begun a new work, after I have thoroughly revised my score of 'King Lear.' This work is again an instrumental one. I am increasing my repertory for concert, waiting until my return to France will allow me to realize a great project in operatic music."

On January 1, 1832, Berlioz wrote to Ferdinand Hiller from Rome that, since he had arrived in Italy, he had composed: "(1) overture to 'King Lear' (at Nice); (2) overture to 'Rob Roy, MacGregor' (sketched at Nice), and I was so foolish as to show it to Mendelssohn, but reluctantly, before the tenth part of it was determined." Then Berlioz adds, "I completed and orchestrated it in the mountains of Subiaco; (3) 'Mélologue en six parties,' words and music; composed by fits and starts in returning from Nice, and completed at Rome." He

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then speaks of an "Angelic chorus" for Christmas; another chorus; and still another one with words by Moore and an accompaniment for seven wind instruments; "composed at Rome one day that I was dying of spleen, and entitled: 'Psalmody for those who have suffered greatly and whose *soul is sick unto death.*'"

There is this allusion to the overture in the Memoirs of Berlioz: "It is necessary, as is thus seen, to give up hearing music if you live in Rome. In the midst of this anti-harmonic atmosphere, I even came to the point when I could not compose. All that I produced at the Académie" (where Berlioz was a pensioner, having taken the *prix de Rome*) "was limited to three or four pieces: (1) An overture to 'Rob Roy,' long and diffuse, performed at Paris a year afterward, extremely disliked by the audience, and I burned the overture the day I left the concert."

Berlioz nowhere made any allusion to the play at the Nouveautés.

Adolphe Bossange became director of the Théâtre des Nouveautés on August 1, 1829. On March 20, 1831, he was succeeded by Langlois. Mr. L. Henry Lecomte says, in his "Histoire des Théâtres de Paris: Les Nouveautés, 1827–1832—1866–1873—1878–1906" (Paris, 1907), that Langlois was obliged to assume the responsibility of an enterprise from which Mr. Bossange, in spite of the assistance of Victor Bohain, littérateur, had drawn only insufficient results.

"Mac-Grégor, ou Les Montagnards écossais," by Joseph Morel, piece in two acts, interspersed with songs, was produced at the Nouveautés, May 30, 1831. The letter of Berlioz to his father in which he says that he had begun a new work (the "Rob Roy" overture) was dated in June of that year, according to Mr. Tiersot. Berlioz, if he were so well informed of what was going on in Paris, must have known that "Mac-Grégor" was produced before he had completed his overture.

In this play "Mac-Grégor," the hero, chief of a clan, commands the Scottish Highlanders bound together to defend their national independence against the English. He had saved in combat the life of Patrick, an English soldier, who in turn furnishes Mac-Grégor the

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means of escaping when the Highlanders are surrounded on all sides. While Mac-Grégor is escaping, the bailiff of Glasgow seizes suddenly his home, which is at once fired by the English, who believe that Mac-Grégor is inside. The bailiff escapes, and is seen, at the beginning of the second act, in a tavern. He threatens to fine the landlord in case he harbors the rebels. The Highlanders meet there, and Campbell, one of them, offers them full pardon if they will submit to King George. All agree, except Mac-Grégor; but, as he does not wish to be the ruin of his clan, he treats for his comrades, and excludes himself from the amnesty. The bailiff, arriving, wishes to arrest the obdurate chief, but Mac-Grégor takes a pistol and obliges the magistrate to escort him to his horse, which he mounts, and, shouting, "Liberty forever!" he escapes.

Montingy took the part of Mac-Grégor, and Morel, the author, the part of Campbell. The success of the piece was doubtful, and the play was not published.

Surely, the overture to "Rob Roy" was not written for this play. It is true that Berlioz was well acquainted with the Nouveautés, for, when that theatre was opened March 1, 1827, under the management of Bérard, he sang there in the chorus, and while he was attending the classes of Reicha and Lesueur, and studying the scores of tragic operas, he would sing at night the commonplaces in Blangini's "Coureur de veuves," in Dartois' "Le feu de cache-cache," or "Le tutur de la grand'maman." And it was at this time he read Moore, Scott, and Byron, who were then in France the gods of English literature. Berlioz wrote in 1827 or 1828 his overture to "Waverley," which was produced at his concert in Paris, May 26, 1828.* It was published with this motto taken from the novel:—

(While) Dreams of love and Lady's charms
Give place to honour and to arms.

(Pendant que) Les rêves d'amour et les charmes féminins
Cèdent la place à l'honneur et aux armes.

This motto was afterward stricken out.

Nor is it necessary to examine closely into the jealousy of Berlioz over Camille Moke,† a jealousy that led to the tragi-comedy of his

* The overture to "Waverley" was performed for the first time in Boston, December 13, 1851.

†Marie Félicité Denise Moke, the daughter of a Belgium teacher of languages, was born at Paris, September 4, 1811; she died at St. Josse-ten-Noode, March 30, 1875. As a virtuoso, she shone in her fifteenth year in Belgium, Austria, Germany, and Russia. She was a pupil of Herz, Moscheles, Kalkbrenner. From 1848 to 1872 she taught at the Brussels Conservatory. She married in 1831 Camille Pleyel, the piano manufacturer. The story of her relations as Miss Moke with Berlioz, to whom she was betrothed, and with Ferdinand Hiller, is a singular one, and has been told at length by Hippeau Jullien, Tiersot, Boschot, and by Berlioz himself in his Memoirs, letters, and in his bitter "Euphonia, ou la ville musicale," a "novel of the future," published in Berlioz's "Les Soirées d'Orchestre."

This story, which first appeared in the *Gazette Musicale* of 1844, should be read in connection with Berlioz's tale, "Le Suicide par Enthousiasme," which was published in the *Gazette Musicale* of 1834, and afterward in "Les Soirées d'Orchestre." It is said that Miss Moke's coquetry was not extinguished by her marriage.

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"false suicide." Why is it not natural to suppose that, enthusiastic over Walter Scott, he planned an overture to "Rob Roy," as he had composed one to "Waverley"?

***

Berlioz in Paris wrote on March 13, 1833, the following letter addressed to the members of the Committee of the Society of Concerts:—

Sirs,—I have brought from Italy some orchestral compositions that have not yet been performed. Can one of them (the overture to "Rob Roy") have the honor of a place on the programme of one of your brilliant concerts? Inasmuch as the parts are not yet copied, I beg you, gentlemen, if your reply will be favorable, to let me know as soon as possible.

I have the honor, gentlemen, to be your devoted servant,

HECTOR BERLIOZ,
rue Neuve Saint Marc No. 1.*

There was a favorable reply on March 15. The programme of the Conservatory concert of April 14, 1833, was as follows:—

Symphony in B-flat major No. 4	*Beethoven*
Introduction to "Il Crociato in Egitto," chorus	*Meyerbeer*
Solo for Violoncello	*Franchomme*
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Fragments of quartets performed by all the strings	*Beethoven*
"Gloria" from the first mass for three voices	*Cherubini*
Overture to "Rob Roy"	*Berlioz*

Elwart in his "Histoire de la Société des Concerts du Conservatoire Impérial de Musique" (Paris, 1860) added this foot-note to the programme: "It was the first time that a work by Le Sueur's [*sic*] pupil, the composer of the Fantastic Symphony, was performed at the home (*au sein*) of the Society of Concerts. The success of the young composer was very flattering to his self-esteem." On what did Elwart base this report of success? Berlioz himself says that the audience strongly disliked the overture. Fétis, remembering the savage attack made on him by Berlioz in "Lélio," performed December 9, 1832, noted in his musical review the failure of the overture in the presence of "an audience not composed of friends." It is certain that the effect of the overture placed at the end of the programme as an overcoat and galoshes piece was mediocre.

* Berlioz lived there in the apartment formerly rented by Harriet Smithson, the Irish play actress, who finally became his first wife.

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Berlioz says in his Memoirs that he destroyed the manuscript of "Rob Roy." It was therefore thought that the work was irrevocably lost; but he had sent a manuscript copy as an *envoi de Rome* to the Académie des Beaux-Arts, with his "Quartetto e Coro dei Maggi," for four voices with orchestra. The score of this overture in the library of the Conservatory bears this title: "Intrata di Rob-Roy MacGregor (Rome, 1832)." The overture was as a matter of fact the only piece composed in Italy that he sent from Rome, for the "Quartetto" had been performed in Paris in 1828. The Académie des Beaux-Arts was indulgent to him for his violation of the rules. Berlioz possibly wished the belief that he had destroyed "Rob Roy" to prevail, because he had used some of the material of the overture in the "Harold in Italy" symphony; but many composers have taken the same liberty, from Bach, who put music written originally to secular words into his great Mass in B minor, to Gounod, whose soldiers' chorus in "Faust" was composed originally for an opera, "Yvan le Terrible"; from Rossini, who put with Olympian indifference a long passage from the "Calumny" air in "The Barber of Seville" into the last scene of "Othello," to Lalo, who used pages of his unperformed and unpublished opera "Fiesque" for other operas and even symphonic works.

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Haydn . . . . Symphony in G major (B. and H. No. 6)

I. Adagio cantabile e vivace assai.
II. Andante.
III. Menuetto.
IV. Allegro di molto.

Weber . . . Recitative, "Wie nahte mir der Schlummer," and Aria, "Leise, leise," from "Der Freischütz"

Mozart . . . . Serenade in D major, "Haffner" (K. 250)

II. Andante.
III. Minuett.
IV. Rondo: Allegro.

Handel . Concerto in F major for strings and two wind orchestras (edition of Gustav F. Kogel)

I. Pomposo.
II. Allegro.
III. A tempo ordinario.
IV. Largo.
V. Allegro.

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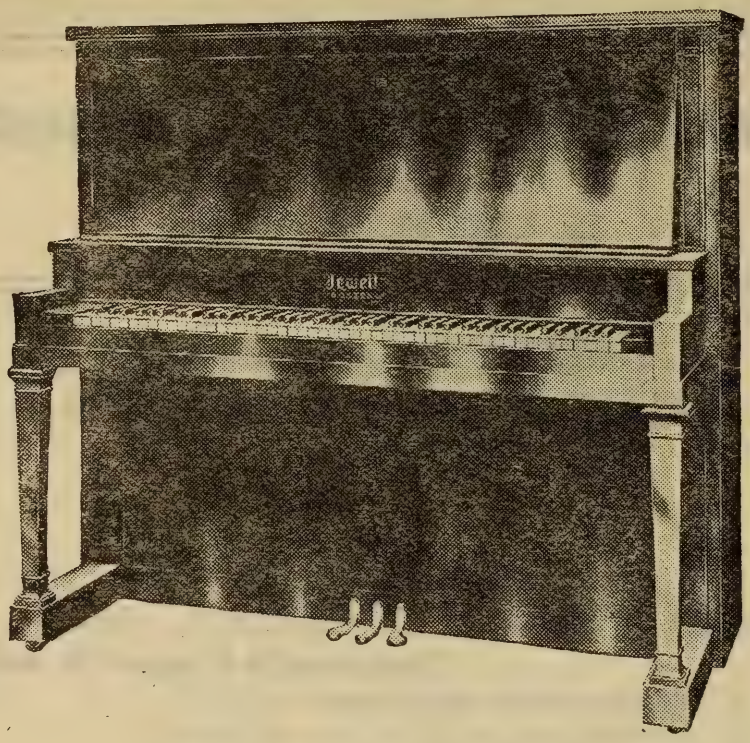

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(Born at Rohrau, Lower Austria, March 31, 1732; died at Vienna, May 31, 1809.)

This symphony, known as "The Surprise" and in Germany as the symphony "with the drum-stroke," is the third of the twelve Salomon symphonies as arranged in the order of their appearance in the catalogue of the Philharmonic Society (London). It is numbered 42 in Sieber's edition; 36 in the Conservatory of Paris Library; 6 in Breitkopf and Härtel's edition; 3 in Bote and Bock's; 140 in Wotquenne's Catalogue; 4 in Peters.

Composed in 1791, this symphony was performed for the first time on March 23, 1792, at the sixth Salomon concert in London. It pleased immediately and greatly. *The Oracle* characterized the second movement as one of Haydn's happiest inventions, and likened "the surprise"—which is occasioned by the sudden orchestral crashes in the Andante—to a shepherdess, lulled by the sound of a distant waterfall, awakened suddenly from sleep and frightened by the unexpected discharge of a musket.

Griesinger, in his Life of Haydn (1810), contradicts the story that Haydn introduced these crashes to arouse the English women from sleep. Haydn also contradicted it, and said it was his intention only to surprise the audience by something new. "The first allegro of my symphony was received with countless 'Bravos,' but enthusiasm rose to its highest pitch after the Andante with the drum stroke. '*Ancora! ancora!*' was cried out on all sides, and Pleyel himself complimented me on my idea." On the other hand, Gyrowetz, in his Autobiography, p. 59 (1848), said that he visited Haydn just after he had composed the Andante, and Haydn was so pleased with it that he played it to him on the piano, and, sure of his success, said with a

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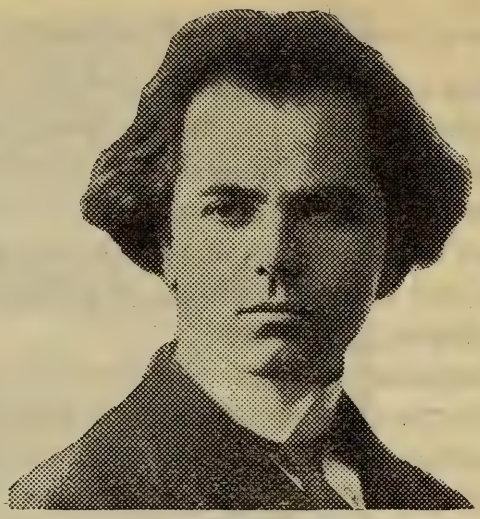

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roguish laugh: "The women will cry out here!" C. F. Pohl added a footnote, when he quoted this account of Gyrowetz, and called attention to Haydn's humorous borrowing of a musical thought of Martini to embellish his setting of music to the commandment, "Thou shalt not steal," when he had occasion to put music to the Ten Commandments. The "Surprise" Symphony was long known in London as "the favorite grand overture."

***

The symphony is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement opens with a slow and short introduction, Adagio cantabile, G major, 3-4. A melodious phrase for wood-wind and horns alternates with chromatic developments in the strings. The main body of the movement is Vivace assai, G major, 6-8. The first section of the first theme is given out piano by the strings, and the second section follows immediately, forte, for full orchestra. This theme is developed at unusual length. The second and playful theme is in D major. A side theme is more developed than the second, and ends the first part of the movement with passage-work. The free fantasia is short. The third part is much like the first. The second and side themes are now in the tonic. There is no coda.

II. Andante, C major, 2-4. The theme was used by Haydn in his "Seasons" (1801) in Simon's air, where the plowman whistles a tune:—

With eagerness the husbandman
His tilling work begins;
In furrows long he whistling walks
And tunes a wonted lay.

(This wretched version of the German was published in the original edition of the full score (1802–03), for it was found impossible to

GUSTAV MAHLER

A Study of His Personality and Work By PAUL STEFAN

Translated from the German by T. E. CLARK

Pp. viii & 132

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The Author does not wish this work to be considered as a biography. And, although leading biographical data are not lacking, the whole spirit of the book is rather one of enthusiastic appreciation and propaganda.

Dr. Stefan's masterly analyses of Mahler's compositions fill a large portion of the book, and will be found most illuminative and interesting. A full list of these compositions, and a bibliography, are contained in the Appendix.

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use Thomson's original poem with the German text. The later translations—as the one beginning "With joy th' impatient Husbandman"—make no allusion to the farmer's "whistling . . . a wonted lay." In this air from "The Seasons" the piccolo represents the husbandman's whistling; the "wonted lay"—the theme of this Andante in the "Surprise" Symphony—is not in the voice part, but it is heard now and then in the accompaniment, as a counter-theme.)

The strings give out this theme piano and pianissimo; after each period the full orchestra comes in with a crash on a fortissimo chord.* Variations of the theme follow: (1) melody, forte, in second violins and violas; (2) C minor *ff*, with modulation to E-flat major; (3) E-flat major, melody at first for oboe, then for violins, with pretty passages for flute and oboe; (4) full orchestra *ff*, then piano with the melody changed. There is again a fortissimo with a fermata, and it seems as though a fifth variation would begin piano, but the melody apparently escapes, and the movement ends *pp*.

III. Menuetto: Allegro molto, G major, 3-4. The trio is in the tonic.

IV. Allegro di molto, G major, 2-4. This finale is a rondo on two chief themes, interspersed with subsidiary passage-work.

* * *

Haydn's name began to be mentioned in England in 1765, and symphonies by him were played in concerts given by J. C. Bach, Abel, and others in the seventies. Lord Abingdon tried in 1783 to persuade Haydn to take the direction of the Professional Concerts which had just been founded. Gallini asked him his terms for an opera. Salomon, violinist, conductor, manager, sent a music publisher, one Bland,

* W. F. Apthorp said that, when Julien visited Boston with his famous orchestra in 1853–54, he chose this movement as one of his battle horses. "To make the 'surprise' still more surprising, he added an enormous bass-drum, the largest, I believe, ever seen in this country up to the time."

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—an auspicious name,—to coax him to London, but Haydn was loath to leave Prince Esterhazy. Prince Nicolaus died in 1790, and his successor, Prince Anton, who did not care for music, dismissed the orchestra at Esterház, and kept only a brass band; but he added four hundred gulden to the annual pension of one thousand gulden bequeathed to Haydn by Prince Nicolaus. Haydn then made Vienna his home. And one day, when he was at work in his house, a man appeared, and said: "I am Salomon, and I come from London to take you back with me. We will agree on the job to-morrow." Haydn was intensely amused by the use of the word "job." The contract for one season was as follows: Haydn should receive three hundred pounds for an opera written for the manager Gallini, three hundred pounds for six symphonies, and two hundred pounds for the copyright, two hundred pounds for twenty new compositions to be produced in as many concerts under Haydn's direction, two hundred pounds as guarantee for a benefit concert. Salomon deposited five thousand gulden with the bankers, Fries & Company, as a pledge of good faith. Haydn had five hundred gulden ready for travelling expenses, and he borrowed four hundred and fifty more from his prince.

This Johann Peter Salomon was born at Bonn in 1745. His family lived in the house in which Beethoven was born. When he was only thirteen, he was a paid member of the Elector Clement August's orchestra. He travelled as a virtuoso, settled in Berlin as a concert-master to Prince Heinrich of Prussia, and worked valiantly for Haydn and his music against the opposition of Quanz, Graun, Kirnberger, who looked upon Haydn as revolutionary, just as some now look asquint at Richard Strauss as Antichrist in music. Prince Heinrich gave up his orchestra; and Salomon, after a short but triumphant visit to Paris, settled in London in 1781. There he prospered as player, manager, leader, until, in 1815, he died in his own house. He was buried in the cloister of Westminster Abbey. William Gardiner described him as "a finished performer: his style was not bold enough for the orchestra, but it was exquisite in a quartet. He was also a scholar and a gentleman, no man having been admitted more into the society of kings and princes for his companionable qualities. . . . Mr. Salomon's violin was the celebrated one that belonged to Corelli, with his name elegantly em-

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bossed in large capital letters on the ribs." Gardiner, by the way, in 1804 forwarded to Haydn through Salomon, as a return for "the many hours of delight" afforded him by Haydn's compositions, "six pairs of cotton stockings, in which is worked that immortal air, 'God preserve the Emperor Francis,' with a few other quotations." Among these other quotations were "My mother bids me bind my hair" and "the bass solo of 'The Leviathan.'" The stockings were wrought in Gardiner's factory. In the last years Salomon was accused of avarice, that "good, old-gentlemanly vice," but during the greater part of his life he was generous to extravagance. Beethoven wrote his epitaph in a letter to Ries: "The death of Salomon pains me deeply, for he was a noble man, whom I remember from childhood."

The first of the Salomon-Haydn concerts was given March 11, 1791, at the Hanover Square rooms. Haydn, as was the custom, "presided at the harpsichord," Salomon stood as leader of the orchestra. The symphony was in D major, No. 2, of the London list of twelve. The Adagio was repeated, an unusual occurrence, but the cities preferred the first movement.

The orchestra was thus composed: twelve to sixteen violins, four violas, three 'cellos, four double-basses, flute, oboe, bassoon, horns, trumpets, drums,—in all about forty players.

Haydn left London toward the end of June, 1792. Salomon invited him again to write six new symphonies. Haydn arrived in London, February 4, 1794, and did not leave England until August 15, 1795. The orchestra at the opera concerts in the grand new concert hall of the King's Theatre was made up of sixty players. Haydn's engagement was again a profitable one. He made by concerts, lessons, symphonies, etc., twelve hundred pounds. He was honored in many ways by the king, the queen, and the nobility. He was twenty-six times at Carlton House, where the Prince of Wales had a concert-room; and, after he had waited long for his pay, he sent a bill from Vienna for one hundred guineas, which Parliament promptly settled.

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Recitative, "How tranquilly I slumber'd," and Aria, "Softly sighing," from the Opera "Der Freischütz."

Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821.

The recitative and aria of Agathe (act ii., No. 8) are sung by her in a narrow antechamber with two side doors. In the centre is a curtained doorway, which leads to a balcony. Aennchen's spinning-wheel is on one side; on the other is a large table, upon which are a lighted lamp and a white dress trimmed with green. Agathe is now alone.

Wie nahte mir der Schlummer, bevor ich ihn geseh'n!
Ja Liebe pflegt mit Kummer stets Hand in Hand zu geh'n.
Ob Mond auf seinem Pfad wohl lacht?
Welch' schöne Nacht!

Leise, leise, fromme Weise
Schwing' dich auf zum Sternen-kreise!
Lied erschalle! Feiernd walle
Mein Gebet zur Himmelshalle.

O wie hell die goldnen Sterne, mit wie reinem Glanz' sie glüh'n! Nur dort, in der Berge Ferne, scheint ein Wetter aufzuziehn. Dort am Wald auch schwebt ein Heer düst'rer Wolken dumpf und schwer.

Zu dir wende ich die Hände,
Herr ohn' Anfang und ohn' Ende!
Vor Gefahren uns zu wahren
Sende deine Engelschaaren!

Alles pflegt schon längst der Ruh';
Trauter Freund! was weilest du?
Ob mein Ohr auch eifrig lauscht,
Nur der Tannen Wipfel rauscht,
Nur das Birkenlaub im Hain
Flüstert durch die hehre Stille;
Nur die Nachtigall und Grille
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Doch wie! täuscht mich nicht mein Ohr? Dort klingt's wie Schritte, dort aus der Tannen Mitte kommt was hervor— Er ist's! Er ist's! die Flagge der liebe mag weh'n! Dein Mädchen wacht noch in der Nacht! Er scheint mich noch nicht zu seh'n— Gott! täuscht das Licht des Mond's mich nicht, so schmückt ein Blumenstrauss den Hut! Gewiss, er hat den besten Schuss gethan! Das kündet Glück für Morgen an! O süsse Hoffnung! Neubelebter Muth!

All' meine Pulse schlagen
Und das Herz wallt ungestüm,
Süss entzückt entgegen ihm!
Konnt' ich das zu hoffen wagen?
Ja! es wandte sich das Glück
Zu dem theuren Freund zurück;
Will sich Morgen treu bewähren!

Ist's nicht Täuschung, ist's nicht Wahn?
Himmel, nimm des Dankes Zähren
Für dies Pfand der Hoffnung an!
All' meine Pulse schlagen
Und das Herz wallt ungestüm,
Süss entzückt entgegen ihm!

---

*How tranquilly I slumber'd before on him I gaz'd! But evermore with sorrow love hand in hand must go. The moon reveals her silv'ry light. (*She draws the curtain from before the balcony; a bright starlight night is seen.*) O lovely night! (*She steps out upon the balcony and folds her hands in prayer.*)

* The translation into English is by Natalia Macfarren.

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Softly sighing, day is dying,
Soar my prayer heav'nward flying!
Starry splendor shining yonder,
Pour on us thy radiance tender!

(*Looking out.*) How the golden stars are burning thro' yon vault of ether blue; but, lo, gath'ring o'er the mountains is a cloud, foreboding storm, and along yon pinewood's side veils of darkness slowly glide.

Lord, watch o'er me, I implore thee;
Humbly bending, I adore thee;
Thou hast tried us, ne'er denied us,
Let thy holy angels guide us!

Earth has lull'd her care to rest;
Why delays my loit'ring love?
Fondly beats my anxious breast:
Where, my Rodolph,* dost thou rove?

Scarce the breeze among the boughs wakes a murmur thro' the silence; save the nightingale lamenting, not a sound disturbs the night. But hark! doth my ear deceive? I heard a footstep; there in the pinewood's shadow I see a form. 'Tis he, 'tis he! O love, I will give thee a sign. Thy maiden waits through storm and shine. (*She waves a white kerchief.*) He seems not to see me yet. Heav'n, can it be I see a-right? With flow'ry wreath his hat is bound! Success at last our hopes have crown'd. What bliss to-morrow's dawn will bring! Oh! joyful token, hope renews my soul!

How ev'ry pulse is flying,
And my heart beats loud and fast;
We shall meet in joy at last.
Could I dare to hope such rapture?
Frowning Fate at last relents
And to crown our love consents.
Oh, what joy for us to-morrow!
Am I dreaming? Is this true?

Bounteous heav'n, my heart shall praise thee
For this hope of rosy hue.
How ev'ry pulse is flying,
And my heart beats loud and fast;
We shall meet in joy at last.

The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, strings.

*Here the translator follows an old English version, in which Rodolph was substituted for Max.

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Serenade in D major, "Haffner" (K. 250).

Wolfgang Amadeus Mozart

(Born at Salzburg on January 27, 1756; died at Vienna on December 5, 1791.)

This Serenade was composed at Salzburg in July, 1776, for the wedding of Elisabeth Haffner,* who was married to F. X. Späth on July 22. Elisabeth was the daughter of Sigmund Haffner, a wholesale merchant and burgomaster, characterized as "an excellent and patriotic man, who deserved well of Salzburg by reason of his large bequests." The Haffners were interested in the young Mozart. After Mozart made Vienna his home, he received a letter from Haffner in Salzburg, with an enclosure, a reminder of Mozart's indebtedness to a certain merchant of Strassburg, J. G. Scherz. Mozart, in a letter written December 6, 1783, begged his father to make good for him to Haffner for a month. Having reminded him of the circumstances attending the loan, he said that the most disagreeable feature of the case was that Scherz apparently had a poor opinion of him. "And then his correspondence with Haffner in Salzburg!" The letter is curious reading.

Mozart also wrote for this wedding a march in D major (K. 249). De Wyzewa and G. de Saint-Foix in their "W. A. Mozart," 1756–1777 (vol. ii. pp. 317–320), say that a little concerto in G major for violin with small orchestra, composed in July, 1776, was interpolated in the Serenade, and appears there as the Andante (No. 2), Minuet in G minor with Trio (No. 3), and Rondo: Allegro (No. 4).

In July, 1782, Mozart, writing to his father, told him how busy he was, hurried in composition, and yet he had been asked to compose another Serenade for a festive occasion in the Haffner family. The father had urged him to write this, and lessen his obligation to Haffner. Mozart sent an Allegro movement, promised two Minuets, an Andante, and a Finale in a few days, and, if possible, a March: "If not, you must take it from the 'Haffner music' (which is not at all

*In Jahn's "Mozart" (4 vols., 1856–59) the name is spelled "Hafner."

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Announcement for 1914-1915 series on opposite page

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known"). The reference was to the March in D major. He finally sent the March. This composition was the symphony in D major (K. 385), sometimes known as the "Haffner" Symphony. It consists of an Allegro, Andante, Minuetto, and Finale. It was performed at one of Mozart's concerts in Vienna, March 3, 1783, when he omitted the March and one of the Minuets in the first version.

The "Haffner" Serenade was first performed at concerts of the Boston Symphony Orchestra on November 14, 1885, when the first, second, third, and eighth movements were performed, Mr. Gericke conductor. On December 23, 1893, Mr. Paur conductor, Nos. 1, 2, 3, 4, and 8 were performed. On November 5, 1897, Nos. 1, 2, 3, 4, were performed, Mr. Paur conductor.

At the present concerts, Nos. 1, 2, 3, 4, 6, and 8 will be played.

The Serenade is scored for two flutes, two oboes, two bassoons, two horns, two trumpets, and the usual strings. Among the written parts in the Royal Library of Berlin there is an incomplete part for kettle-drums. The autograph score was in the possession of August Cranz, of Hamburg, in 1860. It passed into the collection of Dr. Leopold von Sonnleithner, of Vienna (1797–1873), known by his association with Schubert and his interest in procuring the publication of the first work, "Erlkönig" (1821). The score bears this title: "Serenata per lo Sposalizio del Sgr. Spath colla Sgra Elisabetta Haffner del Sgr. Caval. Amadeo Wolfgango Mozart."

***

Serenade and aubade are terms that have been loosely used. If one speaks by the card, an aubade is a concert of voice and instruments, or voices alone and instruments alone, given under the window of some one toward daybreak, *quod sub albam.* And yet the aubade is often called serenade, even when the concert is in the morning, witness the morning "serenade" in Rossini's "Barber of Seville." During the sixteenth and the seventeenth centuries serenades were exceedingly popular in Germany, and they were composed of vocal music or instrumental; and sometimes voices and instruments were united. The

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vocal serenades were usually male trios, quartets, or quintets. There were serenades also of wind instruments, with music of the chase, or simple fanfares. There were "torchlight serenades." Rousseau, who defines a serenade as a concert given at night, generally with instruments, insists that the delightful effect was due largely to the darkness, and also to the silence "which banishes all distraction." Georges Kastner comments on this statement, and adds that the celebrated viola player, the mystic Urhan, would never play to his friends unless the blinds of his little room were hermetically closed. Kastner also mentions ancient collections of serenades and nocturnes that might be called scholastic, written by Praetorius, Werckmeister, and others, and he classes these works with *quodlibets*.

In the eighteenth century* nearly every prince or rich nobleman had his own orchestra, which on summer evenings played in a park; and in cities, as Vienna, there was much music in the streets, music of a complimentary or amorous nature. The music composed for these open-air and evening concerts was also performed in halls.

Short movements for one instrument or several were known in Germany as Parthien, and they were seldom published. Then there was the *cassazione*, or cassation, from the Latin *cassatio;* and this species of music should have been a piece that brought the end of the concert, an overcoat-and-galoshes piece; but the term was applied to any piece suitable for performance in the open air at night. The serenade, which in form is much like the cassation, was performed during parties, dinners, wedding feasts, in the parlors or the gardens of princes or rich merchants. Haydn and Mozart wrote much music of this nature, but they did not always distinguish between the cassation and the serenade, according to Michel Brenet, who says that the serenade always opened

*Even in the sixteenth century princes and dukes plumed themselves upon their household musicians. The Duchess of Ferrara had her own orchestra, composed of women.

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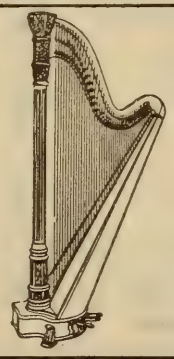
with a march, and that the movements were separated by *Minuettos*. The number of movements was from one to ten, and the instruments were from four to six. When the pieces were played in the open air, the parts were not doubled. A cassation of four instruments was played by only four musicians.

The Serenade, Notturno, Cassation, and Divertimento differed from the older Suite in that all the movements were not in the same key, and the older dance forms—gavotte, sarabande, passacaglia, courante, bourrée, gigue, etc.—seldom appeared in them. "It is highly probable that compositions of this description were not intended to be played continuously, or with only such short waits between the separate movements as are customary in symphonies or concertos; upon the whole they were not strictly concert music, but intended to be given at festive gatherings. It is most likely that the several movements were intended to be played separately, with long intervals for conversation, feasting or other amusements between. Only in this way can the extreme length of some Serenades be accounted for. We find no instances of concert compositions of such length in other forms in Mozart's and Haydn's day."

Johann Mattheson believed that a serenade should be played on the water: "Nowhere does it sound better in still weather; and one can there use all manner of instruments in their strength, which in a room would sound too violent and deafening, as trumpets, drums, horns, etc. . . . The chief characteristic of the serenade must be tenderness, *la tendresse*. . . . No melody is so small, no piece so great that in it a certain chief characteristic should not prevail and distinguish it from others; otherwise it is nothing. And when one employs a serenade out of its element—I mean effect—in congratulations, pageants, advancement of pupils in schools, etc., he goes against the peculiar nature of the thing. Things of government and military service are foreign to it; for the night is attached to nothing with such intimate friendship as it is to love" ("Kern melodischer Wissenschaft," Hamburg, 1737, p. 101).

The first symphonies of Sammartini (1705–75?) were written for open-air performance, and Mozart wrote his father in 1782 that one Martin had obtained permission to give twelve concerts in the Augarten at Vienna and four "grand concerts of night-music" in the finest squares of the town. Volkmann planned his three serenades for concert-hall



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use. Brahms applied the term "serenade" for his Op. 11 and Op. 16, which were published in 1860, but Hans Volkmann, in his biography of Robert Volkmann (Leipsic, 1903), says that the latter did not know these works of Brahms when he composed his own serenades. The serenades by Brahms are more in the symphonic manner; while the purpose of Volkmann was perhaps to write music that would satisfy the dictum of Athenæus: "Music softens moroseness of temper; for it dissipates sadness, and produces affability and a sort of gentleman-like joy." Yet Volkmann's third Serenade begins in doleful dumps.

***

II. Andante, G major, 3-4. Here begins the interpolated violin concerto. The movement opens with a little orchestral prelude, and the apparent first subject is really the continuation of the true chief theme. There is a gentle melodic response. After a ritornello the chief theme is given to the solo violinist. A second theme is also first given to the soloist, and the orchestra replies with a melodic figure repeated twice by the first violins and the flutes. The development section is very long, and an elaboration of preceding material. "For the first time in a concerto since 1773, Mozart in this incomparable Andante took the trouble to really vary the return. . . . But no analysis can give the slightest idea of the poetic charm of this reverie or the eminent diversity of the treatment. The orchestra has always a distinct personality, scarcely less important than that of the solo violinist; an orchestra in which the wind instruments constantly affirm their presence, spreading over the symphonic woof a rich and varied color."

III. Minuetto, G minor, 3-4. They that see in this Serenade the awakening of Mozart's genius, his awakening to "the world of musical passion of passion, life and pure beauty," note his return to the employment of minor tonalities. The trio of the first minuet in the Serenade itself is in D minor, and here is the key of G minor, the one that Mozart preferred among all the minor keys and stamped with his physiognomy. Some find a suggestion of the melodic line and the modulations of the minuet in the famous G minor symphony.

IV. Rondo, G major, 2-4. This rondo is perhaps the longest written by Mozart. "It is necessary to admit that its musical or poetic interest is far from justifying its unreasonable length. Perhaps this finale of the concerto, even more than that of the Serenade itself attests the haste of improvisation." The instrumentation is of an extreme poverty for wind instruments and also the strings. "The solo passages of the concerto are singularly destitute of the exterior virtuoso apparatus observed in the solos of the grand concertos of 1775."

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Concerto in F major for Strings and Two Wind Orchestras.

George Frideric Handel

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

The present arrangement of movements from Handel's concerto is by Gustav Friedrich Kogel.* It was performed for the first time in Boston, December 28, 1907, Dr. Muck conductor.

Little is known about the history of the original work. It is composed for two bands of two oboes, two horns, bassoons, and for strings. The date of composition is not known. Handel hardly ever dated a manuscript. Chrysander thinks the concerto belongs to Handel's later period, and that it was written between 1740 and 1750. It was published for the first time in the edition of the German Handel Society, 1886. We do not know where or when the work was first performed, or whether it were performed while Handel was alive, though there is every probability that it was.

W. S. Rockstro, in his Life of Handel (1883), gave the following account of the concerto:—

"The volume in the Royal Collection labelled 'Sketches,' which contains the disputed *Magnificat* and the two unpublished versions of 'How beautiful,' contains, also, a long and extremely elaborate composition, which has never yet been brought before the public. M. Schoelcher was evidently aware of the existence of the manuscript; for, at page 139 of his Life of Handel, he quotes it as a proof that certain portions of 'the Messiah' were more fully accompanied than the world has generally supposed.† . . . The manuscript, filling eighty-four pages of paper, exactly similar in size, texture, and water-mark to that used for the *Magnificat*, resembles that work so closely in the character of its handwriting that there can be no doubt that it was produced at very

* Kogel was born January 16, 1849, at Leipsic. He studied at the Conservatory of that city (1863–67), lived some years in Alsace as a music teacher, returned home when the war broke out, worked for the firm of Peters, the music publisher, and in 1874 began his career as a conductor. He conducted in the theatres of Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipsic (1883–86), was conductor of the Philharmonic Orchestra, Berlin, in 1887, and in 1891 he became conductor of the Museum Concerts at Frankfort-on-the-Main. In 1903 he was removed, to make a place for Sigismund von Hausegger. He has edited editions of operas and orchestral works, among the latter two concertos of Handel. He conducted on December 4, 5, 18, 19, 1903, and on November 11 and 12, 1904, concerts of the Philharmonic Society of New York in Carnegie Hall.

† Rockstro refers to this remark of Schoelcher: "The volume of MS. (which has been entitled *Sketches*) contains a piece of instrumentation which evidently applies to the chorus 'Lift up your gates'" (*sic*). And then Schoelcher gives the instrumentation of this concerto.—P. H.

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nearly the same period; that is to say, between the years 1737 and 1740. It consists of nine distinct movements . . . the first is a stately *pomposo*. The second introduces the descending passage of semiquavers which forms so prominent a feature in the Hailstone Chorus. The subject of the third begins like that of 'Lift up your heads.' The ninth breaks off at the end of the second bar, and the remaining pages are missing; but the loss is less deplorable than might have been supposed, for the seventh, eighth, and ninth movements are reproduced in a complete though modified form in an organ concerto published by Arnold in 1797."

Kogel has taken five of the movements. The first, Pomposo, F major, 4-4,—"Mr. George Frideric Handel is by far the most superb personage one meets in the history of music,"—is in the conventional form of what is known as the Lully overture. "The form of the overture of Lulli's time consisted of a slow Introduction, generally repeated, and followed by an Allegro in the fugued style; and occasionally included a movement in one of the many dance-forms of the period, sometimes two pieces of this description." (The French overture—the Lully—began with a slow introductory movement; the Italian overture, with a quick movement.) The second movement follows, Allegro, F major, 3-4. The third, A tempo ordinario, F major, 4-4, is the sixth of the original. The fourth is the fourth of the original, Largo, D minor, 12-8, with violin solo.* It partakes of the nature of a Siciliano.† The final movement is the eighth of the original, Allegro, F major, 12-8.

The original is full of Handelian mannerisms, and students of the organ concertos will here and there recognize familiar passages. The instrumentation is often of an antiphonal character; the different wind-choirs answer the strings and *vice versa*. In his method of dividing the orchestra into separate and distinct families Handel anticipated in a measure the processes of modern masters of instrumentation.

* At the concert on December 28, 1907, all the violins played.

† The Siciliana, or Siciliano, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells: those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks round the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together. It has also been described as a sort of passe-pied danced to a lively measure of 6-8. A dancing master, Gawlikoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "Music Lexicon" (Leipsic, 1732), classed Siciliana as a Canzonetta: "The Sicilian Canzonetten are after the manner of a gigue, 12-8 or 6-8."

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It is the fashion in these days to forget the age in which he lived and to speak knowingly of the thinness of his scores. Handel employed two widely differing styles,—one for opera, the other for oratorio. In his concertos he usually treated the instruments as he treated his choruses. When he wrote for opera, his instrumentation was more varied and lighter; yet he has been accused of having abused the orchestral resources, and he was reproached for stunning the ear, as after him were Rossini, Berlioz, Verdi, Wagner.

WIEGENLIED (CRADLE SONG) . . . . . ENGELBERT HUMPERDINCK

(Born at Siegburn (Rhineland) on September 1, 1854; now living in Berlin.)

This song, words by Elisabeth Ebeling, was published in 1906.
Sehr ruhig (molto tranquillo), A-flat major, 6-8.

Es schaukeln die Winde das Nest in der Linde;
Da schliessen sich schnell die Aeugelein hell.
Da schlafen vom Flügel der Mutter gedeckt
Die Vögelchen süss bis der Morgen sie weckt.

Bei Mütterlein liegen die Lämmer und schmiegen
Ans Fell sich so dicht und regen sich nicht.
Sie atmen so leise und wurden erst wach
Beim Zwitschern der Schwalben hoch oben am Dach.

Nur einzig die Sterne am Himmel so ferne,
Ob gross oder klein, sie schlafen nicht ein.
Sie schliessen die strahlenden Augen nicht zu,
Sie legen sich nicht mit den andern zur Ruh'.

Wenn aber mit Lachen die Kinder erwachen,
Das Lämmchen sich reckt, der Vogel sich streckt,
Dann müssen die Sterne, ob gross oder klein,
Sie müssen in's himmlische Bettchen hinein.

Denn der darf nich singen am Morgen und springen,
Wer während der Nacht herum tollt und wacht.
Schlaf, nur, mein Liebling, schlaf, selig und fest,
Wie's Lämmchen im Stall, wie der Vogel im Nest!

Soft nest in the willow; no blanket, no pillow;
The gentle winds rock in slender treetop.
Six birdies beneath their mother's warm wings
All fast, fast asleep till the sun daylight brings.

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On soft grassy meadow beneath the oak's shadow
Lies each snow-white lamb beside its own dam.
They're all fast asleep, and they will not awake
Till swallows 'gin chattering and day 'gins to break.

The stars are not sleeping; in heav'n, vigil keeping,
They watch thro' the night with soft silv'ry light.
They peep thro' the cloudlets that float o'er the moon,
They don't go to bed till the day has begun;

Till daylight is breaking. The children are waking,
The lambkins do bleat and birdies sing sweet.
The stars then must go to their heavenly bed,
As soon as the sun his bright radiance doth shed.

If others but knew it, how night prowlers rue it,
They'd all go to sleep when stars 'gin to peep;
Then sleep, baby darling, on mother's soft breast,
Like lambkin in fold, like the bird in its nest.

English words by John Bernhoff.

The orchestral accompaniment is by Humperdinck.

MEDIÆVAL HYMN TO VENUS FROM RUDOLF LOTHAR'S COMEDY, "THE QUEEN OF CYPRUS," OP. 26 . . . . . EUGEN D'ALBERT

(Born at Glasgow, April 10, 1864; now living in Berlin.)

"Die Königin von Cypern" was produced in 1903. Lothar, dramatist and critic, was born at Budapest, February 23, 1865. He studied at the Universities of Vienna, Jena, and Heidelberg. A student of law, he devoted himself to French philology, was given the degree of Doctor of Philosophy by the University of Heidelberg, but he abandoned his academic career for play-writing and journalism, and made his home in Vienna. He now lives in Berlin. Perhaps his greatest success was "König Harlequin" (Berlin, 1900), which has been translated and performed in eleven languages.

Feierlich, D-flat major, 3-4.

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Auf dass die Gnade in's Herze euch fällt.
Die Seele ist dein,
Und dein ist der Leib;
Wir tanzen im Reihn,
Mann und Weib.
Wir schliessen den Kreis,
Das Wunder ist nah,
Der Göttin Preis,
Hallelujah!

Sei gesegnet,
Stern der Meere,
Sei gesegnet, Führerin,
Dass dein Reich im Himmel währe
Beten wir mit frommen Sinn.
Das Antlitz neige,
Du Freuden süsse,
Den Weg uns zeige
Zum Paradiese.
Du spendest die Wonnen,
Das Glück, das Weh,
Der Liebe Bronnen
Evoe!

Loud we praise thee,
Thou foam-created
Goddess of light that illumines the world.
Lift up your eyes, on whom Fortune waited,
Her radiant splendor ye now shall behold.
The spirit is thine,
Our body, our life;
We dance at thy shrine,
Man and wife.
We form in a ring,
The wonder is nigh;
Aloud we sing,
Hallelujah on high!

Loud we praise thee,
Star of Ocean,
Lead us, goddess whom we adore;
While we pray with true devotion,
Reign in heaven for evermore.
Thy face revealing,
Fair goddess, arise,
Now no longer concealing
The way to Paradise.
O'er sorrow and pleasure
Do thou decree
O'er love sans measure
Evoe!

English words by John Bernhoff.

This hymn, written originally for soprano or tenor voice, male chorus, and orchestra, was published in 1904. When the composition is sung as a song without male chorus, certain measures are omitted.

The accompaniment is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, and the usual strings.

Overture, "Sea-calm and Prosperous Voyage," Op. 27.

Felix Mendelssohn-Bartholdy

(Born at Hamburg on February 3, 1809; died at Leipsic on November 4, 1847.)

Two little poems by Goethe, "Meeres Stille" and "Glückliche Fahrt," first published in Schiller's *Musenalmanach* for 1796, suggested music to Beethoven, Mendelssohn, and Schubert. The poems are as follows:—

MEERES STILLE.

Tiefe Stille herrscht im Wasser,
Ohne Regung ruht das Meer,
Und bekümmert sieht der Schiffer
Glatte Fläche rings umher.

Keine Luft von keiner Seite!
Todesstille fürchterlich!
In der ungeheuern Weite
Reget keine Welle sich.

A profound stillness rules in the water; the ocean rests motionless; and the anxious mariner looks on a smooth sea round about him. No breeze in any quarter! Fearful quiet of death! Over the monstrous waste no billow stirs.

GLÜCKLICHE FAHRT.

Die Nebel zerreissen,
Der Himmel ist helle,
Und Æolus löset
Das ängstliche Band.
Es säuseln die Winde,
Es rührt sich der Schiffer.
Geschwinde! Geschwinde!
Es theilt sich die Welle,
Es naht sich die Ferne;
Schon seh' ich das Land!

The fog has lifted, the sky is clear, and the Wind-god looses the hesitant band. The winds sough, the mariner looks alive. Haste! Haste! The billows divide, the far-off grows near; already I see the land!

Beethoven's "Meeresstille und glückliche Fahrt," for four-part chorus and orchestra, Op. 112, was composed in 1815, performed at Vienna on December 25, 1815, and published in 1822. Schubert's song, "Meeresstille," was composed on June 21, 1815.

The translation, "Calm Sea and Happy Voyage," does not convey exactly the meaning of the original German. As Mr. Louis C. Elson says in his "History of German Song": "One of the strangest misnomers in all music has occurred with Mendelssohn's overture on the above subject. The English have translated it, 'A Calm Sea and Prosperous Voyage,' which leaves each auditor under the impression that a thoroughly joyous picture is being presented, while the words, "Becalmed at Sea and Prosperous Voyage,' would present the tremendous contrast as the poet intended it."

Mendelssohn composed the music of the overture at Berlin in the summer of 1828. His sister Fanny, in a letter to Klingemann, dated June 18 of that year, wrote: "Felix is writing a great instrumental piece, 'Meeres Stille und glückliche Fahrt' after Goethe. It will be very worthy of him. He did not wish to make an overture with introduction, and has kept the whole in two contrasting pictures." Mendelssohn first saw the ocean in 1824 at Doberan on the Baltic. He wrote to his sister: "Sometimes it lies as smooth as a mirror, with-

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out waves, breakers, or noise; sometimes it is so wild and furious that I dare not go in." When he went to London the next year, the voyage was long and stormy. He wrote home: "I passed from one swoon to another, merely out of vexation at myself and everything on board the steamer, bitterly hating England and especially my 'Calm Sea' overture." *

The first performance of the overture was a private one at Berlin, September 7, 1828, in the family dwelling-house. Mendelssohn conducted from manuscript. The overture was performed on December 1, 1832, at the Singakademie, Berlin, at a concert for the benefit of the Orchestra-Widows' Fund, and Mendelssohn again conducted from manuscript.

In 1834, from February to April, the composer rewrote the overture. He told Devrient by letter that he was about to change the whole allegro, and in May he wrote to Klingemann that the piece was then a wholly different one. The first performance of the revised version was a subscription concert at the Gewandhaus, Leipsic, October 4, 1835, when Mendelssohn conducted.

The score was published in April, 1835, and the orchestral parts in July of the same year.

The overture is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, one double-bassoon, two horns, three trumpets, one serpent (replaced as a rule by a bass tuba), kettledrums, and strings.

The introduction, Adagio, D major, 4-4, based mainly on a theme which appears later in the main body of the work, is a tone painting of a dead calm at sea. It ends with flute-calls, which have been variously interpreted by painstaking commentators. Reissmann calls the passage "the boatswain's whistle metamorphosed." "Are these calls

* Thackeray described in "A Night's Pleasure" a singer whom he heard at the Cave of Harmony: "Mr. Hoff, a gentleman whom I remember to have seen exceedingly unwell on board a Gravesend steamer, began the following terrific ballad:—

"THE RED FLAG."

"Where the quivering lightning flings
His arrows from out the clouds,
And the howling tempest sings,
And whistles among the shrouds,
'Tis pleasant, 'tis pleasant to ride
Along the foaming brine—
Wilt be the Rover's bride?
Wilt follow him, lady mine?
Hurrah!
For the bonny, bonny brine!" etc.

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'whistling for the wind,' the cry of some solitary sea-bird, or merely an eloquent expression of dead silence and solitude?"

The other tone picture is the voyage in a fair breeze, Molto allegro vivace, D major, 2-2, with a short coda, Allegro maestoso, D major, 4-4, representing the coming into port, dropping anchor, and the salutes from ship and shore. A breeze springs up. Lively passage-work leads up to a climax, after which the first theme is given piano to wind instruments accompanied by strings, *piz.* The opening figure of the introduction is recognizable in the second portion of this theme. More passage-work leads to a repetition of the theme by the full orchestra fortissimo. A subsidiary theme, A major, is treated in imitation by the first violins and the basses. A series of trills leads to the entrance of the second theme, A major, in the violoncellos, later in the wood-wind, and this theme is a modification of the initial figure of the introduction. There are loud calls of horns and trumpets with drum-beats. The subsidiary and the second theme are much used in the free fantasia. The third section is abbreviated, and the second theme is dropped overboard. The coda is given over to the salutes, and the last three measures are supposed to depict the vessel coming up to the wharf.

This overture was performed by the Orchestral Union, Carl Zerrahn conductor, on March 14, 1860.

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AT 8.15

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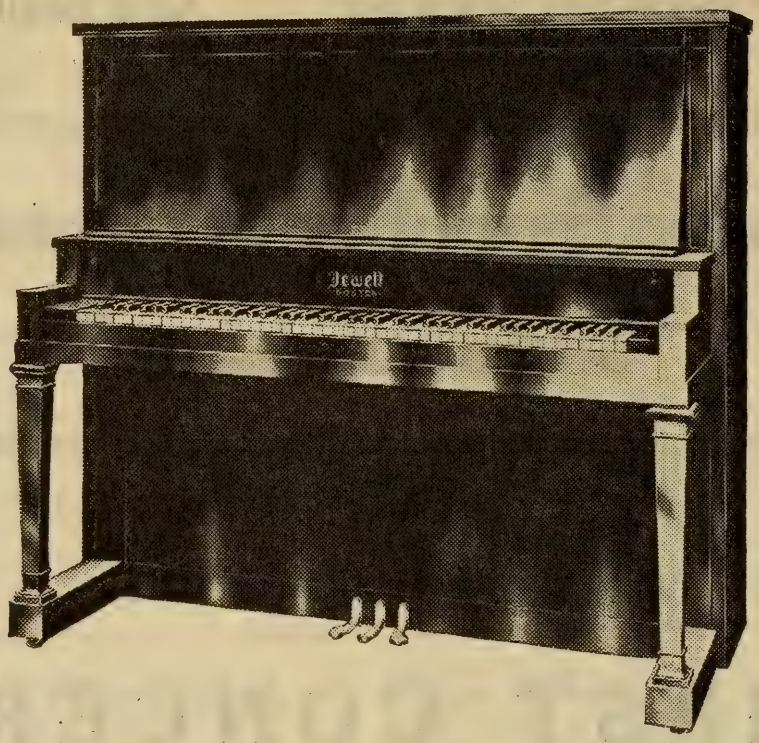

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Glazounoff . . . . Symphony in B-flat major, No. 5, Op. 55

I. Moderato maestoso; Allegro.
II. Scherzo: Moderato; Pochissimo meno mosso.
III. Andante.
IV. Allegro maestoso.

Mozart . . . . Aria, "Batti, Batti" from "Don Giovanni"

Franck . . . Symphonic Poem, "Les Éolides" ("The Aeolidae")

Bizet . . . . . Aria, "Je dis que rien ne m'épouvante," from "Carmen"

Grieg . . . Overture, "Im Herbst" ("In Autumn"), Op. 11

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Symphony in B-flat major, No. 5, Op. 55. Alexander Glazounoff

(Born at St. Petersburg, August 10, 1865; now living there.)

Glazounoff's fifth symphony was composed at St. Petersburg in 1895. It was published in 1896. It was performed for the first time in March, 1896, at one of the concerts of the New Russian School, organized by the publisher Belaïeff in St. Petersburg. The scherzo was then repeated in response to compelling applause. The first performance of the symphony in the United States was at a concert of the Philharmonic Society of New York, Anton Seidl conductor, March 5, 1898. The first performance in Boston was at a concert of the Boston Symphony Orchestra, November 24, 1906, Dr. Muck conductor.

The symphony, dedicated to Serge Tanéïeff,* is scored for three flutes (one interchangeable with piccolo), two oboes, three clarinets, one bass clarinet, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, bass drum, triangle, cymbals, little bells, harp, and strings.

I. Moderato maestoso, B-flat, 4-4. In this introductory section the sturdy chief theme of the allegro which follows is hinted at forcibly, and it is given to clarinets, bassoons, horns, tuba, and lower strings. There is preluding. The Allegro is in 2-2 and then 3-4. The first theme, which has been likened to the Sword motive in the "Ring," is announced by bassoon and violoncellos, while clarinets sustain. It is then given to oboe and first violins, and at last is sounded by the

* Serge Tanéïeff was born in the government Vladimir, Russia, November 25, 1856. He is now living at Moscow. He studied the pianoforte with Nicholas Rubinstein and composition with Tschaikowsky at the Moscow Conservatory, of which he was afterward for some time (1885–89) the director, and was also teacher of theory in the school, a position that he still holds, or, at least, did hold a short time ago. (The Russian music schools have seen troublous times during the last year and a half, and resignations and dismissals have been frequent.) Tanéïeff made his first appearance as a pianist at Moscow in January, 1875, when he played Brahms's Concerto in D minor, and was loudly praised by critics and the general public, although the concerto was dismissed as an "unthankful" work. Tschaikowsky, as critic, wrote a glowing eulogy of the performance. It had been said, and without contradiction until the appearance of Modest Tschaikowsky's Life of his brother, that Tanéïeff was the first to play Peter's Concerto in B-flat minor in Russia. But the first performance in Russia was at St. Petersburg, November 1, 1875, when Kross was the pianist. Tanéïeff was the first to play the concerto at Moscow, November 12 of the same year, and he was the first to play Tschaikowsky's Concerto in C minor, Pianoforte Fantasia, Trio in A minor, and the posthumous Concerto in E-flat major. Tanéïeff spent some months at Paris, 1876–77. On his return he joined the faculty of the Moscow Conservatory. That Tschaikowsky admired Tanéïeff's talent, and was fond of him as a man, is shown by the correspondence published in Modest Tschaikowsky s Life. Tanéïeff has composed a symphony (played here at a Symphony concert, November 23, 1902); an opera, "The Oresteia" (1895); a concert overture "The Oresteia" (played here at a Symphony concert, February 14, 1903); a cantata, "Johannes Damascenus"; a half-dozen quartets (the one in B-flat minor, Op. 4, was performed here at a Symphony Quartet concert, November 27, 1905), choruses. One of his part songs, "Sunrise, has been sung here two or three times.

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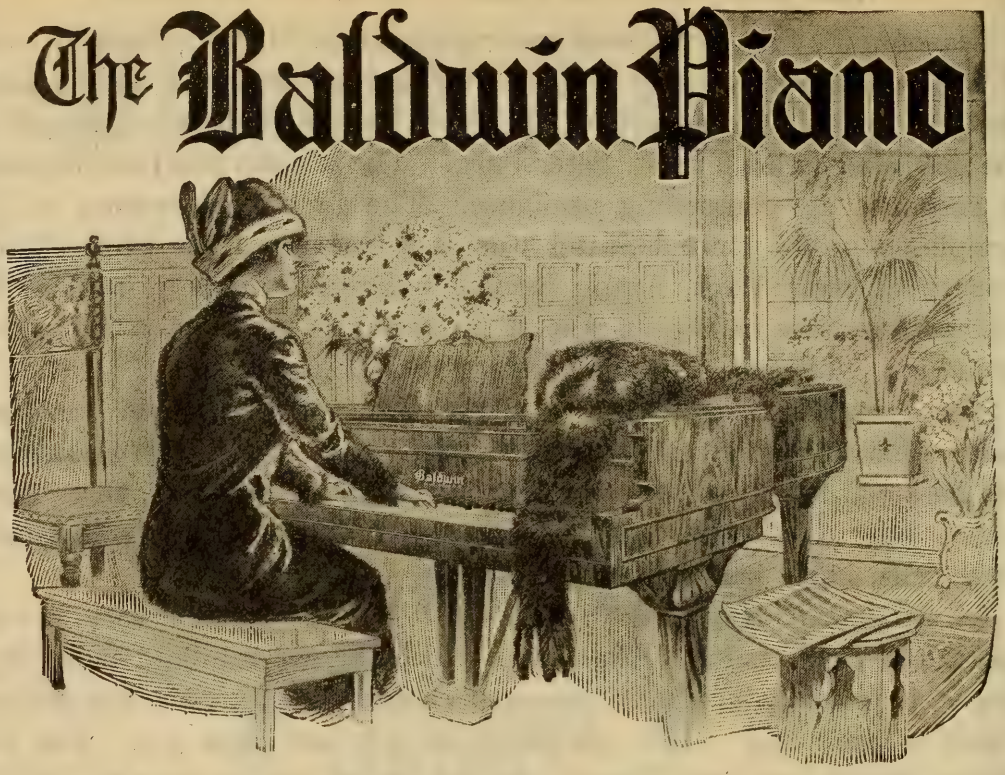

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whole orchestra. The second and suave theme is sung by flute and clarinet against wood-wind chords, with harp arpeggios and strings *pizz.* This theme is developed to a mighty fortissimo. The use of these themes is easily discernible. There is a stirring coda.

II. Scherzo, moderato, G minor, 2-4. After a few measures of sportive preluding the first theme is given to flutes, oboe, clarinet. The second theme, of a little more decided character, is announced by flutes, clarinets, and violins. Pochissimo meno mosso. The flutes have a fresh theme, which, undergoing changes and appearing in various tonalities, is expressed finally by the full orchestra.

III. Andante, E-flat, 6-8. The movement is in the nature of a Romance. The chief and expressive theme has been likened to the opening measures of Radamès' famous air, "Celeste Aïda." Heavy chords for the brass change the mood. There is a cantilena for violins and violoncellos. After preluding on the dominant there is a return of the leading motive.

IV. Allegro maestoso, B-flat, 2-2. The movement begins at once, forte, with a martial theme (full orchestra). The other important themes used in this turbulent movement are a heavy motive, announced by bassoons, tuba, and lower strings, and, *animato,* one announced by clarinets, bassoons, violas, violoncellos, while double-classes and kettledrums maintain a pedal-point.

***

Alexander Constantinovitch Glazounoff is the son of a rich publisher and bookseller of St. Petersburg, whose grandfather established the firm in 1782. Alexander was in the "Real" school until his eighteenth year, and he then attended lectures at the University of St. Petersburg as a "voluntary," or non-attached, student. He has devoted himself wholly to music. When he was nine years old, he began to take pianoforte lessons with Elenovsky, a pupil of Felix Dreyschock and a pianist of talent, and it is to him that Glazounoff owed a certain swiftness in performance, the habit of reading at sight, and the rudimentary ideas of harmony. Encouraged by his teacher, Glazounoff ventured to compose, and in 1879 Balakireff advised him to continue his general studies and at the same time ground himself in classical music. A year later Balakireff recommended him to study privately with Rimsky-Korsakoff. Glazounoff studied composition and theory with Rimsky-Korsakoff for nearly two years. He himself has said: "We had a great deal of music at home, and everything we played remained fixed in my memory, so that, if I waked in the night, I could reconstruct even in the slightest details all I had heard earlier in the evening."

Following the advice of his teacher, he decided to write a symphony. It was finished in 1881, and performed for the first time

with great success, at St. Petersburg, March 29, 1882, at one of the concerts conducted by Balakireff. Later this symphony (in E major) was reorchestrated by the composer four times, and it finally appeared as Op. 5. To the same epoch belong his first string quartet (Op. 1); the suite for piano (Op. 2); two overtures on Greek themes (Op. 3,* 6); his first serenade (Op. 7); and several compositions which were planned then, but elaborated later. In 1884 Glazounoff journeyed in foreign lands. He took part at Weimar in the festival of the Allgemeiner Deutscher Musik-Verein, when his first symphony was performed under the direction of Müller-Hartung. There he met Franz Liszt, who received him most cordially. In 1889 Glazounoff conducted (June 22) at Paris in the concerts of the Trocadéro, which were organized by the music publisher, Belaïeff, his second symphony and the symphonic poem, "Stenka Razine," written in memory of Borodin.

In 1891 the following cablegram, dated St. Petersburg, October 8, was published in the newspapers of Boston:—

"A profound sensation was created here to-day. A young woman from Moscow was arrested, charged with being a Nihilist. She confessed, and admitted that she had left a trunk at the house of a well-known composer, Glazounoff, in which was a revolutionary proclamation. The police proceeded to Glazounoff's house and found the trunk. Glazounoff protested his innocence, declaring that he was utterly ignorant of the contents of the trunk. He was nevertheless compelled to deposit as bail fifteen thousand roubles, in order to avoid arrest pending inquiries to be made in the case."

Glazounoff suffered only temporary inconvenience. He was not imprisoned in the fortress of Saint Peter and Saint Paul, nor was he sent to Siberia; and later he wrote a cantata for the coronation of the present Tsar.

In 1897 Glazounoff visited London, and conducted his fourth symphony at a concert of the Philharmonic Society on July 1. (His fifth symphony had been produced in London at a Queen's Hall symphony concert led by Mr. H. J. Wood, January 30† of the same year, and it was performed again at a concert of the Royal College of Music, July 23 of that year, to the disgust of certain hide-bound conservatives. Thus a writer for the *Musical Times* said: "We have now heard M. Glazounoff's symphony twice, and we do not hesitate to protest against a work with such an ugly movement as the Finale being taught at one of our chief music schools. We confess to having twice suffered agonies in listening to this outrageous cacophony, and we are not thin-skinned. The champions of 'nationalism' will tell us that this

* This overture was performed at a concert of the Russian Musical Society, led by Anton Rubinstein, the leader of the faction opposed to Balakireff and the other members of the "Cabinet."

† Mrs. Newmarch, in her article "Glazounoff," in Grove's Dictionary (revised version), gives January 28 as the date; but see "The Year's Music," by A. C. R. Carter (London, 1898), and the *Musical Times* (London) of August, 1897.

is the best movement in the work, because it is the most Russian and 'so characteristic'; they may even assure us that we do not require beauty in music. We shall continue to hold exactly opposite views. If *they* find beauty here, it must be of the kind which some people see in the abnormally developed biceps of the professionally strong man. If we are wrong, if this is the coming art, and our protests avail no more than did those of previous generations against the new arts of *their* times, we shall be happy to take off our hat to M. Glazounoff with a *Morituri, te salutant,* and stoically retire to await what we shall consider the doom of the beautiful in music, even as Wotan, the god, awaited the *Götterdämmerung.*"

In 1899 Glazounoff was appointed professor of orchestration at the St. Petersburg Conservatory. In March, 1905, he, Liadoff, and other leading teachers at this institution espoused the cause of Rimsky-Korsakoff, who was ejected from the Conservatory for his sympathy with the students in political troubles, and they resigned their positions. Some months later he resigned his directorship of the Russian Musical Society. He, Rimsky-Korsakoff, and Liadoff were the conductors of the Russian Symphony Concerts* at St. Petersburg.

* For about a dozen years the concerts were given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera Orchestra; but the audiences were extremely small. An enthusiastic band of two hundred or more was faithful in attendance and subscription. Many important works were produced at these concerts, and various answers given to the stranger that wondered at the small attendance. The programmes were confined chiefly to orchestral compositions, and, when—I quote from "A. G.'s" letter to the *Signale* (Leipsic), January 2, 1901—a new pianoforte concerto or vocal composition was introduced, "the pianist or singer is not a celebrity, but a plain, ordinary mortal." This practice of selection was of course repugnant to the general public. "A. G." adds: "The conductors are distinguished musicians, celebrated theorists, delightful gentlemen,—everything but capable conductors; Rimsky-Korsakoff and Glazounoff, who are acknowledged masters of instrumentation, kill their own brilliant works when they put down the pen and take up the stick. Probably the partisan spirit shown in the programmes contributes largely to the failure of the concerts, which are named 'Russian,' but are only the amusement of a fraction of Russian composers, members of the 'Musical Left,' or the 'Young Russian School.' Rubinstein's name never appears on these programmes, Tschaikowsky's name is seldom seen, and many modern Russians are neglected. Pieces by Rimsky-Korsakoff, Glazounoff, Liapunoff, Liadoff, Cui, and others are performed for the first time at these concerts, and awaken general interest; but the public at large does not like politics or musical factions in the concert-hall, and it waits until the works are performed elsewhere. Yet the sincerity, enthusiasm, devotion, of this band of composers and their admirers, are admired throughout Russia." (Rimsky-Korsakoff died after this was written. He died June 21, 1908.)

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Glazounoff's chief works, all published by Belaïeff, are eight symphonies; a Suite caractéristique (Op. 9); several fantasias and symphonic poems, such as "Stenka Razine" (Op. 13), "The Forest" (Op. 19), "The Sea" (Op. 28), "The Kremlin" (Op. 30), "Spring" (Op. 34); orchestral suite, Op. 79, "Aus dem Mittelalter"; concert overtures; "A Slav Festival" (a symphonic sketch based on the finale of a string quartet, Op. 26); five string quartets, a string quintet; two waltzes for orchestra; cantatas, pianoforte pieces, and a few songs.

He is said to find in the ballet the fullest and freest form of musical expression,—not the ballet as it is known in this country, awkward, dull, or the "labored intrepidity of indecorum," but the grand ballet; and he has written pieces of this kind for the St. Petersburg stage: "Raymonda," Op. 57; "Ruses d'Amour," Op. 61; "The Seasons," Op. 67; "The Temptation of Damis" (1900). The latest publications of his works as advertised are: Sonata in B-flat minor, for the pianoforte, Op. 74 (1901); Sonata in E, Op. 75; Variations for pianoforte, Op. 72; Sonata in E minor, for pianoforte, Op. 75 (1902); March on a Russian Theme, for orchestra, Op. 76; Symphony No. 7, in F, Op. 77 (1903); Ballade for orchestra, Op. 78 (1903); "Moyen Âge," suite for orchestra, Op. 79 (1903); "Scène dansante," for orchestra, Op. 81; Violin Concerto, Op. 82 (1905); Symphony No. 8, E-flat, Op. 83; "Chant du Destin," dramatic overture for orchestra, Op. 84; two preludes for orchestra: No. 1 in memory of Wladimir Stassoff; No. 2 in memory of Rimsky-Korsakoff, Op. 85; Fantaisie finnoise for orchestra, Op. 88; Introduction et la Danse de Salomée d'après le drame "Salomée de Oscar Wilde," for orchestra, Op. 90; Cortège Solennel performed at the twenty-fifth anniversary of the Russian Symphony Concerts, November 23, 1909, Op. 91; Concerto for Pianoforte with orchestra, Op. 92. He has completed works left behind by Borodin—the opera, "Prince Igor," and the Third Symphony—and others; he has orchestrated works by colleagues; and with Rimsky-Korsakoff he edited a new edition of Glinka's compositions.

At first Glazounoff was given to fantastic and imaginative music. His suites and tone-poems told of carnivals, funerals, the voluptuous East, the forest with wood sprites, water nymphs, and will-of-the-wisps, the ocean, the Kremlin of Moscow with all its holy and dramatic associations. "Stenka Razine" is built on three themes: the first is the melancholy song of the barge-men of the Volga; the second theme, short, savage, bizarre, typifies the hero who gives his name to the piece; and the third, a seductive melody, pictures in tones the captive Persian princess. The chant of the barge-men is that which vitalizes the orchestral piece. It is forever appearing, transformed in a thousand ways. The river is personified. It is alive, enormous. One is reminded of Gogol's description of another Russian stream:

"Marvellous is this river in peaceful weather, when it rolls at ease through forests and between mountains. You look at it, and you do not know whether it moves or not, such is its majesty. You would say that it were a road of blue ice, immeasurable, endless, sinuously making its way through verdure. What a delight for the broiling sun to cool his rays in the freshness of clear water, and for the trees on the bank to admire themselves in that looking-glass, the giant that he is! There is not a river like unto this one in the world."

***

Tschaikowsky corresponded with Glazounoff, and was fond of him. He saw him in St. Petersburg the night (November, 1893) before he was attacked with cholera. Tschaikowsky had been to the play, and had talked with the actor Varlamoff in his dressing-room. The actor described his loathing for "all those abominations" which remind one of death. Peter laughed, and said: "There is plenty of time before we need reckon with this snub-nosed horror; it will not come to snatch us off just yet! I feel I shall live a long time." He then went to a restaurant with two of his nephews, and later his brother Modest, entering, found one or two other visitors with Peter, among them Glazounoff. "They had already had their supper, and I was afterwards told my brother had eaten macaroni and drunk, as usual, white

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BOSTON NEW YORK

wine and soda-water. We went home about two A.M. Peter was perfectly well and serene."

Peter wrote * to his brother Modest, September 24, 1883: "I bought Glazounoff's quartet in Kieff, and was pleasantly surprised. In spite of the imitations of Korsakoff, in spite of the tiresome way he has of contenting himself with the endless repetition of an idea instead of its development, in spite of the neglect of melody and the pursuit of all kinds of harmonic eccentricities, the composer has undeniable talent. The form is so perfect it astonishes me, and I suppose his teacher helped him in this. I recommend you to buy the quartet and play it for four hands." This work must have been the String Quartet in D, Op. 1, composed some time between Glazounoff's fifteenth and seventeenth birthdays.

Tschaikowsky wrote to Glazounoff from Berlin (February 27, 1889): "If my whole tour consisted only of concerts and rehearsals, it would be very pleasant. Unhappily, however, I am overwhelmed with invitations to dinners and suppers. . . . I much regret that the Russian papers have said nothing as to my victorious campaign. What can I do? I have no friends on the Russian press. Even if I had, I should never manage to advertise myself. My press notices abroad are curious: some find fault, others flatter; but all testify to the fact that Germans know very little about Russian music. There are exceptions, of course. In Cologne and in other towns I came across people who took great interest in Russian music, and were well acquainted with it. In most instances Borodin's E-flat Symphony is well known. Borodin seems to be a special favorite in Germany (although they only care for this symphony). Many people ask for information about you. They know you are still very young, but are amazed when I tell them you were only fifteen when you wrote your Symphony in E-flat, which has become very well known since its performance at the Festival. Klindworth intends to produce a Russian wor at his concert in Berlin. I recommended him Rimsky-Korsakoff's 'Capriccio Espagnol' and your 'Stenka Razine.'" But this first symphony was in E major, not in E-flat major. The latter, No. 4, was not composed until 1893. Is the mistake Modest's or the translator's?

Early in 1890 Tschaikowsky was sojourning in Florence. He wrote this extremely interesting letter to Glazounoff: "Your kind letter touched me very much. Just now I am sadly in need of friendly sympathy and intercourse with people who are intimate and dear. I am passing through a very enigmatical stage on my road to the grave. Something strange, which I cannot understand, is going on within me. A kind of life-weariness has come over me. Sometimes I feel an insane anguish, but not that kind of anguish which is the herald of a new tide of love for life, rather something hopeless, final, and—like every finale—a little commonplace. Simultaneously a passionate desire to create. The devil knows what it is! In fact, sometimes I feel my song is sung, and then, again, an unconquerable impulse, either to give it fresh life or to start a new song. . . . As I have said, I do not know what has come to me. For instance, there was a time when I loved Italy and Florence. Now I have to make a great effort to emerge from my shell. When I do go out, I feel no pleasure whatever, either

* The translations into English of these excerpts from Tschaikowsky's correspondence are by Mrs. Rosa Newmarch.

in the blue sky of Italy, in the sun that shines from it, in the architectural beauties I see around me, or in the teeming life of the streets. Formerly all this enchanted me, and quickened my imagination. Perhaps my trouble actually lies in those fifty years to which I shall attain two months hence, and my imagination will no longer take color from its surroundings?

"But enough of this! I am working hard. Whether what I am doing is really good is a question to which only posterity can give the answer.

"I feel the greatest sympathy for your misgivings as to the failure of your 'Oriental Fantasia.'* There is nothing more painful than such doubts. But all evil has its good side. You say your friends did not approve of the work, but did not express their disapproval at the right time,—at a moment when you could agree with them. It was wrong of them to oppose the enthusiasm of the author for his work before it had had time to cool. But it is better that they had the courage to speak frankly, instead of giving you that meaningless, perfunctory praise some friends consider it their duty to bestow, to which we listen, and which we accept, because we are only too glad to believe. You are strong enough to guard your feelings as composer in those moments when people tell you the truth. . . . I too, dear Alexander Constantinovitch, have sometimes wished to be quite frank with you about your work. I am a great admirer of your gifts. I value the earnestness of your aims and your artistic sense of honor. And yet I often think about you. I feel that, as an older friend who loves you, I ought to warn you against certain exclusive tendencies and a kind of one-sidedness. Yet how to tell you this I do not quite know. In many respects you are a riddle to me. You have genius, but something prevents you from broadening out and penetrating the depths. . . . In short, during the winter you may expect a letter from me, in which I will talk to you after due reflection. If I fail to say anything apposite, it will be a proof of my incapacity, not the result of any lack of affection and sympathy for you."

Alfred Bruneau wrote in his "Musiques de Russie et Musiciens de France" (Paris, 1903), after a short study of the "Cabinet," or "Big Five,"—Balakireff, Borodin, Moussorgsky, Cui, and Rimsky-Korsakoff, who could not endure the name of Anton Rubinstein as a composer and looked skew-eyed at Tschaikowsky as a "cosmopolite,"—these words concerning Glazounoff, their pupil and disciple: "His instrumentation has marvellous clearness, logic, and strength, and a brilliance that sometimes dazzles. His sureness of hand is incomparable.

* "Rhapsodie orientale" for Orchestra, Op. 29.

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But, to say everything,—and I have the habit of saying everything,—I wish that his truly extraordinary activity might slacken a little to the advantage of a high originality which I believe is in him, but to which he does not give the opportunity for a complete manifestation. He should fulfil the promise of his beginning; he should be the creator on whom we reckon,—in a word, the man of his generation, a generation younger than that of the composers who were at first his counsellors. The new years, continuing the eternal evolution of ideas, necessitate new attempts."

"BATTI, BATTI, O BEL MASETTO," FROM "DON GIOVANNI" (Act I., No. 12) . . . . . WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

The scene is a garden. Masetto reproaches Zerlina for her light behavior with the stranger, Don Giovanni. She assures him that she meant no harm; she was only flattered for the moment; let him strike her, even kill her if he believes her guilty. She then sings:—

Andante grazioso, F major, 2-4.

Batti, batti, O bel Masetto,
La tua povera Zerlina!
Starò qui come agnellina,
Le tue batte ad aspettar.

Lascierò straziarmi il crine,
Lascierò cavarmi gli occhi,
E le care tue manine
Lieta poi saprò baciar.

6-8.

Pace, pace, o vita mia!
In contenti ed allegria
Notte e dì vogliam passar.

Strike, strike, dear Masetto, your poor Zerlina! I will stand like a little lamb and await your blows. I will let you pull me by the hair; I will let you pluck out my eyes, and even then will I gladly kiss your dear hands.

Let us make it up, my sweetheart! And afterwards we will spend the nights and days in contentment and mirth.

The orchestral accompaniment is scored for flute, oboe, bassoon, two horns, and strings, with violoncello obbligato.

"Il Dissoluto Punito osia Il Don Giovanni, dramma giocoso in due atti," libretto by the Abbé da Ponte and the music by Mozart was first performed at Prague, October 29, 1787. Mozart conducted. The part of Zerlina was then taken by Teresa Bondini.

"LES ÉOLIDES" ("THE AEOLIDAE"), SYMPHONIC POEM . CÉSAR FRANCK

(Born at Liège, December 10, 1822; died at Paris, November 8, 1890.)

This symphonic poem, composed in 1876, was performed for the first time at a concert of the Société Nationale, Paris, May 13, 1877. Lamoureux brought it out at one of his concerts, February 26, 1882,

but it was not favorably received; some in the audience hissed. This embittered Lamoureux against "Père Franck," as he was nicknamed affectionately by his pupils, and he neglected the composer until Franck was dead and his worth recognized. "Les Éolides" was again played at a Lamoureux concert, February 18, 1894. The first performance in the United States was at Chicago at a concert of the Chicago Orchestra, Theodore Thomas conductor, in 1895. The first performance in Boston was by the Boston Symphony Orchestra, February 17, 1900, Mr. Gericke conductor. There was a second performance here by the same orchestra, December 20, 1902, and Mr. Gericke again conducted.

"Les Éolides" is in one movement, Allegretto vivo, A major, 3-8. The pace slackens for a while toward the end. The piece is free in form. The chief theme is a short chromatic phrase, from which other melodic phrases of a similar character are derived. The development suggests the constant variation of the chief thought, which is itself as a mere breath; and this development is rich in harmonic nuances. The piece is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettle-drums, one cymbal (struck with a kettle-drum stick), harp, and strings.

Georges Servières says in his sketch of César Franck: "Desirous of trying himself in all kinds of music, the artist, who up to that time had not written orchestral compositions, allowed himself to be tempted by the seductive but dangerous form of the symphonic poem. He therefore wrote a descriptive piece entitled 'Les Éolides,' to which he gave as a programme the exquisite lines of Leconte de Lisle." There is no allusion in Franck's score to this inspiration.

LES ÉOLIDES.

O brises flottantes des cieux,
Du beau printemps douces haleines,
Qui de baisers capricieux
Caresses les monts et les plaines:

Vierges, filles d'Éole, amantes de la paix,
La nature éternelle à vos chansons s'éveille;
Et la Dryade assise aux feuillages épais
Verse aux mousses les pleurs de l'aurore vermeille.

Effleurant le cristal des eaux
Comme un vif essaim d'hirondelles,
De l'Eurotas aux verts roseaux
Revenez-vous, Vierges fidèles?

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Et qu'un Dieu palpitait sur les fleurs de la rive,
Vous gonfliez d'amour la neige de ses flancs,
Sous le regard charmé de l'Épouse pensive.

L'air où murmure votre essor
S'emplit d'arome et d'harmonie:
Revenez-vous de l'Ionie,
Où du vert Hymette au miel d'or?

Éolides, salut! O fraîches messagères,
C'est bien vous qui chantiez sur le berceau des Dieux;
Et le clair Ilyssos, d'un flot mélodieux,
A baigné le duvet de vos ailes légères

Quand Theugénis au col de lait
Dansait le soir auprès de l'onde,
Vous avez sur sa tête blonde
Semé les roses de Milet.

Nymphes aux pieds ailés, loin du fleuve d'Homère,
Plus tard, prenant la route où l'Alphée aux flots bleus
Suit Aréthuse au sein de l'étendue amère,
Dans l'Île nourricière aux épis onduleux;

Sous le platane où l'on s'abrite
Des flèches vermeilles du jour,
Vous avez soupiré l'amour
Sur les lèvres de Théocrite.

Zephyros, Iapyx, Euros au vol si frais,
Rires des Immortels dont s'embellit la terre,
C'est vous qui fîtes don au pasteur solitaire
Des loisirs souhaités à l'ombre des forêts.

Au temps où l'abeille murmure
Et vole à la coupe des lys,
Le Mantouan, sous la ramure.
Vous a parlé d'Amaryllis.

Vous avez écouté, dans les feuilles blotties,
Les beaux adolescents de myrtes couronnés,
Enchaînant avec art les molles reparties,
Ouvrir en rougissant les combats alternés;

Tandis que drapé dans la toge,
Debout à l'ombre du hallier,
Les vieillards, décernaient l'éloge,
La coupe ornée où le bélier.

Vous agitiez le saule où sourit Galatée;
Et des Nymphes baisant les yeux chargés de pleurs,
Vous berçâtes Daphnis, en leur grotte écartée,
Sur le linceul agreste, étincelant de fleurs.

Quand les vierges au corps d'albâtre
Qu'aimaient les Dieux et les humains,
Portaient des colombes aux mains,
Et d'amour sentaient leurs cœurs battre;

Vous leur chantiez tout bas en un songe charmant
Les hymnes de Vénus, la volupté divine,
Et tendiez leur oreille aux plaintes de l'amant
Qui pleure au seuil nocturne et que le cœur devine.

Oh! combien vous avez baisé
De bras, d'épaules adorées,
Au bord des fontaines sacrées,
Sur la colline au flanc boisé!

Dans les vallons d'Hellas, dans les champs Italiques,
Dans les Îles d'azur que baigne un flot vermeil,
Ouvrez-vous toujours l'aile, Éolides antiques?
Souriez-vous toujours au pays du Soleil?

O vous que le thym et l'égile
Ont parfumés, secrets liens,
Des douces flûtes de Virgile
Et des roseaux Siciliens;

Vous qui flottiez jadis aux lèvres du génie,
Brises des mois divins, visitez-nous encor;
Versez-nous en passant, avec vos urnes d'or,
Le repos et l'amour, la grâce et l'harmonie!

THE ÆOLIDÆ.

(TRANSLATION BY W. F. APTHORP.)

O floating breezes of the skies, sweet breaths of the fair spring, that caress the hills and plains with freakish kisses;

Virgins, daughters of Æolus, lovers of peace, eternal nature awakens to your songs; and the Dryad seated amid the thick foliage sheds the tears of the scarlet dawn upon the mosses.

Skimming over the crystal of the waters like a quick flock of swallows, do ye return from the green-reeded Eurotas, ye faithful Virgins?

When the sacred swans swam white and beauteous therein and a God throbbed on the flowers of the bank, ye swelled with love the snow of his sides beneath the enchanted gaze of the pensive Spouse.

The air where your flight murmurs is filled with perfume and with harmony; do ye return from Ionia, or from green, golden-honeyed Hymettus?

Æolidæ, hail! O cool messengers, 'tis truly ye who sang o'er the cradle of the Gods; and the clear Ilyssos bathed the down of your light wings in a melodious wave.

When milky-necked Theugenis danced in the evening by the wave, ye strewed the roses of Miletus upon her fair head.

Nymphs of the winged feet, far from Homer's river, later, taking the path where blue-waved Alpheus follows Arethusa through the bosom of the bitter plain to the nursing Isle of waving ears of corn;

Under the plane-tree where there is shelter from the scarlet darts of day, ye sighed of love upon the lips of Theocritus.

Zephryos, Iapyx, cool-flighted Euros, smiles of the Immortals with which the earth beautifies herself, 'tis ye who bestowed the gift of craved leisure in the shade of forests upon the lonely shepherd.

At the time when the bee murmurs and flies to the lilies' cup, the Mantuan, beneath the branches, spoke to you of Amaryllis.

Ye listened, hidden amid the leaves, to the fair youths crowned with myrtle, linking together with art the soft rejoinders, entering blushing into the alternate combats;

While, draped in the toga, standing erect in the shade of the thicket, the old men awarded their praise, the adorned cup or the ram.

Ye shook the willow where Galatea smiles; and, kissing the tear-laden eyes of

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the Nymphs, ye rocked Daphnis's cradle in their sequestered grotto, on the rustic threshold, sparkling with flowers.

When the virgins of the alabaster body, beloved by Gods and mortals, brought doves in their hands, and felt their hearts beat with love;

Ye sang in an undertone in an enchanting dream the hymns of Venus, divine joy of the senses, and lent your ear to the plaint of the lover who weeps on the threshold of night, and is divined by the heart.

Oh! how many arms and beloved shoulders ye have kissed, by the sacred springs on the hill with wooded sides!

In the vales of Hellas, in the Italic fields, in the Isles of azure bathed by a scarlet wave, do ye still spread your wing, antique Æolidæ? Do ye still smile in the land of the Sun?

O ye who have been perfumed with thyme and goat's-eye,* sacred bonds of Virgil's sweet flutes and the Sicilian reeds;

Ye who once floated to the lips of genius, breezes of the divine months, come, visit us again; from your golden urns pour out to us, as ye pass by, repose and love, grace and harmony!

Micaëla's Air, "Je dis que rien ne m'épouvante," from "Carmen."

Georges Bizet

(Born at Paris, October 25, 1838; baptized Alexandre César Leopold; died at Bougival near Paris, June 3, 1875.)

This air is sung by Micaëla in the third act of "Carmen."

Recitative: Moderato:

C'est des contrebandiers le refuge ordinaire.
Il est ici, je le verrai,
Et le devoir que m'imposera sa mère,
Sans trembler je l'accomplirai!

Air: Andantino molto:

Je dis que rien ne m'épouvante,
Je dis, hélas, que je réponds de moi,
Mais j'ai beau faire la vaillante,
Au fond du cœur je meurs d'effroi!
Seule en ce lieu sauvage,
Toute seule, j'ai peur, mais j'ai tort d'avoir peur;
Vous me donnerez du courage,
Vous me protègerez, Seigneur!

Allegro molto moderato:

Je vais voir de près cette femme
Dont les artifices maudits
Ont fini par faire un infâme
De celui que j'aimais jadis!
Elle est dangereuse, elle est belle!
Mais je ne veux pas avoir peur!
Je parlerai haut devant elle,
Vous me protègerez, Seigneur.

* I make a desperate guess at this translation. I can find the word *égile* in no French dictionary, neither can I find any Greek or Latin word from which it could be derived. I conclude from the context that it may be a poetic form coined by Leconte de Lisle for *aegilops*. The *aegilops*, or goat's-eye, is a large grass which grows in Sicily, the grain of which is edible. The peasants burn the sheaves, after the harvest, so as partially to roast the grain. The smoke from this burning may well perfume the breeze.—W. F. A.

But the word *aigilos* is in the Greek dictionary of Liddell and Scott, as Mr. Nathan Haskell Dole pointed out to Mr. Apthorp at the time his translation was first published in a programme-book. *Aigilos* is defined as "an herb of which goats are fond." The word occurs in the fifth Idyll of Theocritus, line 128. The goatherd Comatas, singing in alternate strains with Lacon, the shepherd, says: "My goats indeed eat hadder and aegilus, and tread on mastich-twigs, and lie among arbute trees." The Rev. J. Banks, the translator, risked no other word for *aigilos*. J. M. Chapman translates the passage:—

On goat's rue feed, my goats, and cytisus;
On lentisk tread, and lie on arbutus.

Compare this with the more poetic version of C. S. Calverley:

My goats are fed on clover and goat's-delight: they tread
On lentisk leaves; or lie them down, ripe strawberries o'er their head.—P. H.

Tempo I.

Je dis que rien ne m'épouvante, etc.

Recitative:

Here's where the smugglers dwell, where they meet one another;
Him shall I see, he will be here!
The duty trusted to me by his mother,
I shall do calmly, without fear!

Air:

I say that by fear I'm not haunted,
I say, alas! nobly I'll play my part;
But, tho' I wear a mien undaunted,
Dismay and dread so gnaw my heart.
Lone in this fastness dreary,
All alone, I'm afraid, yet wrong it is to fear;
Lord, give me courage never weary;
On Thee I call, and Thou wilt hear!

I shall see this woman detested,
Whose wanton cunning I will prove!
Who of honor him has divested,
Whom I did love, whom still I love!
She's wily and false, she's a beauty,
But I will never yield to fear,
Before her I'll speak, 'tis my duty,
But in that hour, O Lord, be ever near.

I say that by fear I'm not haunted, etc.*

"Carmen," an *opéra-comique* in four acts, libretto by Henri Meilhac and Ludovic Halévy, music by Bizet, was produced at the Opéra-Comique, Paris, March 3, 1875. The cast was as follows: Don Jose, Lhérie; Escamillo, Bouhy; Le Dancaïre, Potel; Le Remendado, Barnolt; Zuniga, Dufriche; Moralès, Duvernoy; Lillas Pastia, Nathan; Un Guide, Teste; Carmen, Mme. Galli-Marié; Micaëla, Miss Marguerite Chapuy;† Frasquita, Miss Ducasse; Mercedès, Miss Chevalier.

The air of Micaëla was composed by Bizet originally for an opéra, "Griselidis" (libretto by Sardou), which Bizet never completed, although he declared in 1871 that the work was well under way.

The original key of the air is E-flat major. The accompaniment is scored for two flutes, oboe, English horn, two clarinets, two bassoons, four horns, three trombones, kettledrums, and the usual strings.

*This translation by Arthur Westbrook for "Songs from the Operas; for soprano," edited by H. E. Krehbiel, is published here through the courtesy of Oliver Ditson Company.

†Marguerite Chopis, known as Chapuy, was born at Bordeaux, July 21, 1852. In 1869 she took the second prize for comedy at the Paris Conservatory. She made her début at the Vaudeville, Paris, October 9, 1869, and afterward was at the Opéra-Comique and at Angoulême and at Bourges. She left the Opéra-Comique late in 1876, and, marrying Captain André, then acting minister of war, left the stage.

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Concert Overture, "In Autumn," for Full Orchestra, Op. 11.

Edvard Grieg*

(Born at Bergen, Norway, June 15, 1843; died there September 4, 1907.)

A note on the title-page of the score of the concert overture, "Im Herbst," states that the first performance was at the Birmingham (England) Musical Festival on August 29, 1888. Grieg conducted, and, according to the reporter of the *Musical Times*, "with marked success as well as to the unconcealed amusement of an audience accustomed to Dr. Richter's undemonstrative style."

The first performance of the overture in America was at a Brooklyn (N.Y.) Philharmonic concert, November 24, 1888, led by Theodore Thomas. The first performance in Boston was at a concert of the Boston Symphony Orchestra, April 20, 1907, Dr. Muck conductor.

The overture was composed in the winter of 1865 at Rome, when Grieg was visiting that city for the first time. The Rev. W. A. Gray published a story told him by Grieg about the overture, and this story is quoted by Mr. Finck in his interesting Life of Grieg: "Gade wasn't always so good-humored. When, for example, I brought him some time afterwards the score of my overture, 'In Autumn,' he shook his head: 'No, Grieg, that won't do. You must go home and write something better.' I was quite disheartened by this verdict. Soon after, however, I obtained an unexpected revenge. I arranged the overture as a duet for the pianoforte and sent it to Stockholm, where, just then, the Academy of Music had announced a prize for the best overture. I was awarded the prize by the judges, of whom Gade was one. He must either have forgotten the piece in the intervening time, or have been in a very bad temper on the day when I showed it him."

The overture was the first of Grieg's work for orchestra alone. The statement that it was rewritten twenty years afterward has been denied by the composer. Only the orchestration was changed.

The overture is based on Grieg's song, "Autumn Storm" ("Efteråsrstormon," in Op. 18), which was composed earlier in 1865 in Denmark, and on a Norwegian harvest song. C. Richard's poem, to which Grieg set music, is as follows:†—

In summer the woods are so green!
With twitter of singing birds between.
Then sings the storm king his mighty song
Till leaflets and birds are a trembling throng.
Again, in fury he sounds a blast,
And fading and pale they drop at last!
Another blast and now they fly
Afar in rain and sleet to die!

* Mr. Finck says: "In cyclopædias we generally find his name given as Edvard Hagerup Grieg, but he does not sanction the middle name, and never uses it in his correspondence. 'It is true,' he writes to me, 'that my baptismal name includes the Hagerup. My artist name, however, is simply E. G. The Hagerup which is to be found in most of the encyclopædias is derived in all probability from the archives of the Leipsic Conservatory'" (Finck's "Grieg," p. 2.)

After the battle of Culloden (1745) a merchant, Alexander Greig of Aberdeen, emigrated to Norway, made Bergen his dwelling-place, and changed his name to Grieg, that it might be pronounced correctly in Norwegian. He made every year a trip to Scotland to partake of the communion of the Scotch Reformed Church. He married Margretha Elisabeth Heitman. Their son John Grieg, a merchant, served as British Consul at Bergen, and married Maren Regine Haslund. Alexander Grieg was born to them. He also served as British Consul at Bergen, and wedded Gesine Judith Hagerup, and from her Edvard inherited "not only his Norwegianism, but his artistic taste and his musical gifts."

† The translation into English is the one used in G. Schirmer's edition of the song.

All are plundered by autumn gale;
Winter will now the earth assail.
All is so cold, so waste, so bare,
Dying and death are ev'rywhere.
Where art thou now, thou sun of gold?
Ah! thou art taken by storm king bold!
Pallor the cheeks of the roses cover,
Summer is over, summer is over.

The poor folk love the autumn gale,
They gather the faggots from hill and vale,
Which winter, who seems so hard and cruel,
Scatters abroad for winter's fuel.
His mantle then, white and soft, is laid
Over the wounds the storm has made.
And, howe'er so strong the wind may blow,
The summer is coming again, we know.

From each little seed, oh, hear the cry:
"Who cares to live, to live must die!"
From each little plant, oh, hear the shout:
"The sunshine is coming, spring out, spring out!"
For, howe'er so strongly the wind may blow,
The summer is coming again, we know!
Oh, joy to see the first flower blow,
The first spring flower in latest snow!

It should be remembered, however, that there is no motto on the title-page of the overture, nor does here Grieg allude to the fact that the overture is based on the song.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, and strings.

There is an introduction, Andante, D major, 3-4. A little figure introduced by wood-wind instruments after vigorous chords of strings and wind instruments becomes of much importance.

The main body of the overture begins Allegro agitato, D minor, 6-8. After four measures of preluding the pianissimo introduction of the song appears fortissimo (wind instruments). The opening phrase of the song is played by the first violins. The section beginning, "Then sings the storm king," is given to wood-wind instruments, to which horns and trumpets are added. Some transitional measures with short solo for oboe bring the second chief theme of the overture, a motive derived from the music in the song to "The poor folk love the autumn gale!" (F major, horns, wood-wind instruments, then violins). This thematic material is developed at length and treated in overture form. The concluding section, Allegro marcato e maestoso, D major, 3-4, is based on a Norwegian harvest song. This statement is made in the score. The song enters over a drone-bass.

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Beethoven . . . . . Symphony in A major, No. 7, Op. 92

I. Poco Sostenuto; Vivace.
II. Allegretto.
III. Presto: Presto meno assai.
IV. Allegro con brio.

Chopin . Concerto in E minor, for Pianoforte and Orchestra, Op. 11

I. Allegro maestoso.
II. Romanze: Larghetto.
III. Rondo: Vivace.

Berlioz . . . . . Overture to "Rob Roy"

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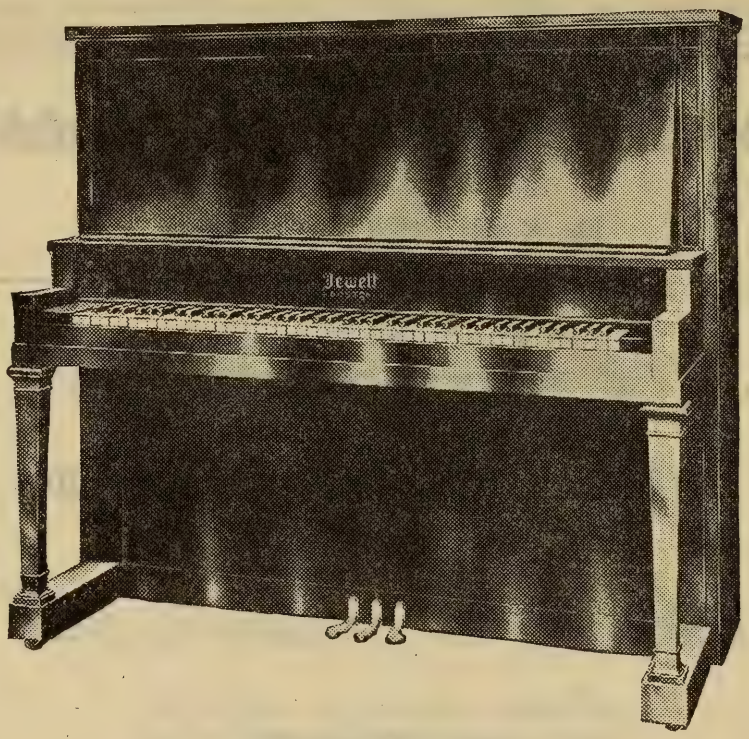

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Symphony in A major, No. 7, Op. 92 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The first sketches of this symphony were made by Beethoven probably before 1811 or even 1810. Several of them in the sketch-book that belonged to Petter of Vienna, and was analyzed by Nottebohm, were for the first movement. Two sketches for the famous allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1818 to Count Rasoumoffsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but he did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12. The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert of Whitsuntide.

The first performance of the symphony was at Vienna, in the large hall of the university, on December 8, 1813.

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Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, two of the first chapel-masters of Vienna, who looked after the cannon in "Wellington's Sieg"; the young Meyerbeer, who beat the bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was among the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October of 1813 to celebrate the victory of Wellington over the French troops in Spain on June 21 of that year. Mälzel had persuaded Beethoven to compose the piece for his panharmonicon, and furnished material for it, and had even given him the idea of using "God save the King" as the subject of a lively fugue. Mälzel's idea was to produce the work at concerts, so as to raise money enough for him and Beethoven to go to London.

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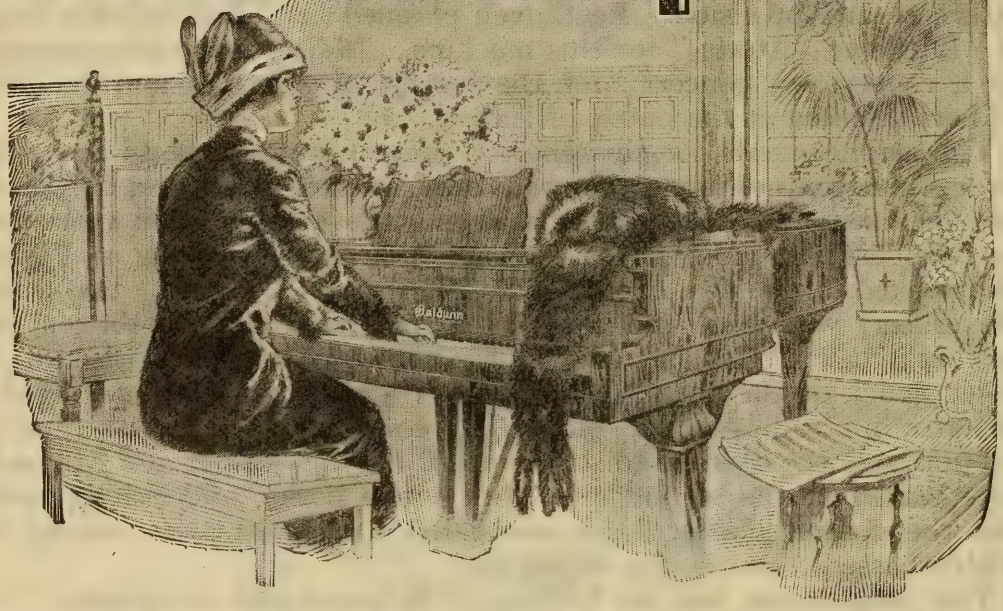

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He was a shrewd fellow, and saw that, if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value. Beethoven dedicated the work to the Prince Regent, afterward George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a memorandum of it in the note-book which he carried with him to taverns.

This benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear his own soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake: the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven was delighted with his success, so much so that he wrote a public letter of thanks to all that took part in the two performances.

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The symphony was repeated in Vienna on February 27, 1814. On November 29 of that year it was performed with a new cantata, "Der glorreiche Augenblick," composed in honor of the Congress at Vienna and "Wellington's Sieg." The empress of Austria, the Tsarina of Russia, the Queen of Prussia, were in the great audience. The concert was repeated for Beethoven's benefit on December 2, but the hall was half empty.

The first performance in Boston was at a concert of the Boston Academy, November 25, 1843.

***

Beethoven gave a name, "Pastoral," to his Sixth Symphony. He went so far as to sketch a simple programme, but he added this caution for the benefit of those who are eager to find in music anything or everything except the music itself: "Rather the expression of the received impression than painting." Now the Seventh Symphony is a return to absolute music, the most elevated, the most abstract.

Yet see what commentators have found in this Seventh Symphony. One finds a new pastoral symphony; another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany delivered from the French yoke. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and warlike, such as the ancient Moors of Spain. An old edition of the symphony gave this programme: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast." Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the andante pictured a procession in an old cathedral or in the catacombs; while Dürenberg, a more cheerful person, prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of Bacchus or an orgy of villagers after a wedding. Oulibicheff goes so far as to say that Beethoven portrayed in this Finale a drunken revel to express the disgust excited in him by such popular creations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden,

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who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the Seventh Symphony," says Wagner, "is this eleventh variation."

In these days the first question asked about absolute music is, "What does it mean?" The symphonic poem is free and unbridled in choice of subject and purpose. The composer may attempt to reproduce in tones the impression made on him by scenery, picture, book, man, statue. He is "playing the plate," like the æsthete-pianist in *Punch*.

But why should anything be read into the music of this Seventh Symphony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the third movement is an old pilgrim hymn of Lower Austria, but the statement is of only antiquarian interest.

To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. The Seventh Symphony needs no analysis; it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

***

Richard Wagner, in "The Art Work of the Future": "To give his tone-shapes that same compactness, that directly cognisable and physically sure stability, which he had witnessed with such blessed

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solace in Nature's own phenomena—this was the soul of the joyous impulse which created for us that glorious work, the Symphony in A major. All tumult, all yearning and storming of the heart, become here the blissful insolence of joy, which snatches us away with bacchanalian might and bears us through the roomy space of Nature, through all the streams and seas of Life, shouting in glad self-consciousness as we tread throughout the Universe the daring measures of this human sphere-dance. This symphony is the *Apotheosis of Dance* herself: it is Dance in her highest aspect, as it were the loftiest Deed of bodily motion incorporated in an ideal mould of tone. Melody and Harmony unite around the sturdy bones of Rhythm to firm and fleshy human shapes, which now with giant limbs' agility, and now with soft, elastic pliance, *almost before our very eyes*, close up the supple, teeming ranks; the while now gently, now with daring, now serious,* now wanton, now pensive, and again exulting, the deathless strain sounds forth and forth; until, in the last whirl of delight, a kiss of triumph seals the last embrace"!—*Englished by William S. Ellis.*

Concerto in E minor, for Pianoforte and Orchestra, Op. 11.

Frederick Chopin

(Born at Zelazowa-Wola, near Warsaw, March 1, 1809; died at Paris, October 17, 1849.)

In March, 1830, Chopin wrote from Warsaw: "I hope yet to finish before the holidays the first Allegro of my second concerto" (*i.e.*, the one in E minor). The concerto in F minor was composed and played before the one in E minor, but it was published later (1836).

He wrote on May 15 of the same year: "The Rondo for my concerto is not yet finished, because the right inspired mood has always been wanting. If I have only the Allegro and the Adagio completely finished, I shall be without anxiety about the Finale. The Adagio is in E major, and of a romantic, calm, and partly melancholy character. It is intended to convey the impression which one receives when the eye rests on a beloved landscape which calls up in one's soul beautiful memories,—for instance, on a fine moonlit spring night. I have written violins with mutes as an accompaniment to it. I wonder if that will have a good effect? Well, time will show."

* Amid the solemn-striding rhythm of the second section, a secondary theme uplifts its wailing, yearning song; to that rhythm, which shows its firm-set tread throughout the entire piece, without a pause, this longing melody clings like the ivy to the oak, which without its clasping of the mighty bole would trail its crumpled, straggling wreaths upon the soil, in forlorn rankness; but now, while weaving a rich trapping for the rough oak-rind, it gains for itself a sure and undishevelled outline from the stalwart figure of the tree. How brainlessly has this deeply significant device of Beethoven been exploited by our modern instrumental-composers with their eternal "subsidiary themes"!—R. Wagner.

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In August the Finale was ready, and in September the concerto was rehearsed with a quartet. Chopin wrote: "Those who were present say that the Finale is the most successful movement (probably because it is easily intelligible)." The musical world of Warsaw—Poles, Czechs, Germans, Italians—were invited to the rehearsal with full orchestra, except trumpets and drums, September 22, 1830. "Then I have also to provide the desks and mutes, which I had yesterday totally forgotten: without the latter the Adagio would be wholly insignificant and its success doubtful. The Rondo is effective, the first Allegro vigorous. Cursed self-love! And, if it is any one's fault that I am conceited, it is yours, egoist: he who associates with such a person becomes like him."

The concert was given in the theatre at Warsaw on October 11, 1830. The programme was as follows:—

Symphony	*Görner*
First Allegro from the Concerto in E minor	*Chopin*
Aria with Chorus	*Soliva*
Sung by Miss Wolkow.	
Adagio and Rondo from the Concerto in E minor	*Chopin*
Overture to "Guillaume Tell"	*Rossini*
Cavatina from "La Donna del lago"	*Rossini*
Sung by Miss Gładkowska.	
Fantasia on Polish Airs	*Chopin*

Carlo Evasio Soliva, composer and singing-teacher, was born at Casal-Monferrato about 1792. He studied at Milan, and his opera, "La Testa di Bronzo," was produced at the Scala in 1816. He taught singing at the Warsaw Conservatory from 1821 to 1832, when he went to St. Petersburg, where he was made conductor and director of the opera in 1834. He also taught at the Imperial School and at the court; afterward travelled in Italy, and made his home in Paris, where he died in 1851. Among his works are four operas, sacred music, chamber music, songs, and a treatise on singing. George Sand wrote a sonnet in memory of him:—

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Sur le divin Mozart ta puissance se fonde,
Puis dans Cimarosa ton âme se féconde,
Et de Paesiello tu sors jeune et vivant.
Si dans ce peu de mots je ne puis de la vie
Résumer de travaux la force et le génie,
Laissons dire le reste aux pleurs de l'amitié.

The singers at this concert were Soliva's pupils. Anna Wolkow was born near Grodno in 1811, and made her début at the Warsaw Theatre in 1830 as Fiorella in Rossini's "Il Turco in Italia." Her beauty and her skill in song were long admired at Warsaw.

The concert was most successful. The theatre was full; and Chopin, who had been exceedingly nervous, played at his ease on one of Streicher's pianos. Soliva conducted. "The first Allegro of the concerto went very smoothly, and the audience rewarded him with thundering applause. Of the reception of the Adagio and Rondo we learn nothing except that in the pause between the first and second parts the connoisseurs and amateurs came on the stage, and complimented him in the most flattering terms on his playing. The great success, however, of the evening was his performance of the Fantasia on Polish airs. 'This time I understood myself, the orchestra understood me, and the audience understood us.'" Soliva was obliged to make many corrections in the score. Carl Mikuli, who copied many of Chopin's manuscripts, says that "they were full of slips of the pen, such as wrong notes and signatures, omissions of accidentals, dots, and intervals of chords, and incorrect markings of slurs and octaves."

Chopin played the concerto at Breslau (November, 1830), Vienna (1831), Munich (1831), Paris (February 26, 1832, and April 5, 1835), Rouen (1838).

This concerto has been changed by some pianists for the sake of fuller orchestration and their own glory. The most famous of these versions is the one by Tausig.

Chopin dedicated this concerto to Friedrich Kalkbrenner, whose playing he greatly admired. The work was published in 1833.

***

The concerto was scored originally for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, bass trombone, a set of three kettledrums, strings, and solo pianoforte.

Allegro, maestoso, E minor, 3-4. There are three chief themes, and they are exposed—the first two in E minor, the third in E major

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—by the first violins in the orchestral introduction. After the third theme fragments of the first are heard, and they prepare the first entrance of the pianoforte. The themes are used again in similar fashion, and the tonalities are those of the introduction, but the themes are broadened and lead to a virtuoso use of the pianoforte. In the second orchestral tutti there is employment of the first motive, and there is a modulation to C major with the second theme given to the solo instrument. Brilliant pianoforte passages follow, while the orchestra makes use of the first motive. There is then a tutti with the first motive in E minor, followed by the pianoforte with the second motive in E minor and at last the third in G major. The close is in E minor with the initial motive in the orchestra.

Romanze: Larghetto, E major, 4-4. The strings play a short introduction. The first phrase is used later in various ways. The important motives are given out in succession by the pianoforte and varied. Later a theme in C-sharp minor is introduced, which has only passing significance and gives way to the second motive, which is now in G-sharp minor. The strings sing the first theme with ornamentation in the pianoforte.

Rondo: Vivace, E major, 2-4. After a few measures of orchestral introduction the first chief theme is given to the pianoforte. The most noticeable of the other themes are an energetic tutti motive and a delicate melody given to the pianoforte.

Overture to "Rob Roy" . . . . . Hector Berlioz

(Born at La Côte-Saint-André, December 11, 1803; died at Paris, March 8, 1869.)

This overture was first performed at a concert of the Conservatory of Music, Paris, April 14, 1833. Habeneck conducted.

The overture was not published until 1900. The copyright on Berlioz's compositions expired in that year, and Breitkopf & Härtel of Leipsic then announced a new and revised edition of his works, edited by Charles Malherbe and Felix Weingartner. The "Rob Roy" overture appeared in this edition.

The second performance was at the Crystal Palace, London, February 24, 1900. The Wagner Society of Berlin brought out the overture for the first time in Germany, April 9, 1900. The Chicago Orches-

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tra, led by Theodore Thomas, performed it in Chicago, November 2 and 3, 1900. The overture was played at a Symphony concert of the Royal Orchestra, Dresden, November 8, 1901. The first performance in Boston was by the Boston Symphony Orchestra, January 22, 1910, Mr. Fiedler conductor.

The overture is scored for two flutes (one interchangeable with piccolo), oboe, English horn, two clarinets, two bassoons, four horns, one trumpet with pistons in D, two trumpets in "A basso," three trombones, kettledrums, harp, and the usual strings.

It begins Allegro non troppo, D major, 6-8, with the horns playing the opening theme, founded on the old Scottish song known as "Scots wha hae wi' Wallace bled." * Then follows a lively subsidiary theme, and the development of it introduces a motive that has been characterized as the "Rob Roy" motive, which is given to the lower strings and the bassoons, and is repeated with elaborations for violins and wood-wind instruments, After a transitional passage the second theme is given to the English horn over an arpeggio accompaniment for the harp. This theme after elaboration is joined by an intermediary passage to the reappearance of the first theme, which is played by the nearly full orchestra. There is a change of tempo and rhythm. Larghetto espressivo assai, 3-4. There is a new motive for English horn. This motive was afterward used by Berlioz as the chief theme of his "Harold in Italy" † symphony, where it is given to the solo viola.

* The air to which Burns's verses are sung was formerly called "Hey tuttie taitie," and it was supposed to be as old as the battle of Bannockburn. "It would be presumptuous," says John Glen (1900), "to attempt to confirm the tradition; but we may say that Ritson's assertion that the Scots in 1314 had no musical instruments capable of playing the tune is assuredly an error. David II., son of the Bruce, had pipers thirty years after the battle, and it is probable that his father also had them. Whatever the age of the melody, its earliest appearance in print is in Oswald's Caledonian Pocket Companion, *circa* 1747. It is also found in William McGibben's Third Collection of Scots' Tunes, 1755. The tune is a common bagpipe air." Burns wrote his poem on August 1, 1793. In September he wrote to George Thomson: "I have shewed the air [meaning "Hey now the Day dawis," or, as it is sometimes called, "Hey tuttie taitie"] to Urbani, who was *highly pleased with it*, and begged me to make soft verses for it; but I had no idea of giving myself any trouble on the subject, till the accidental recollection of that glorious struggle for freedom, associated with the glowing ideas of some other struggles of the same nature, not quite so ancient, roused my rhyming mania." Thomson answered, and praised the poem: "They were all charmed with it, entreated me to find out a suitable air for it, and reprobated the idea of giving it a tune so totally devoid of interest or grandeur as 'Hey tuttie taitie.'" Thomson fixed on a tune, "Lewie Gordon," for the words, but this tune required an elongation of the last line of each verse to make the words and music agree. Thomson afterward changed his mind, and in a later edition of his collection the tune "Hey tuttie taitie" was adapted to Burns's original words; and Thomson observed that "the poet originally intended this noble strain for the air just mentioned; but on a suggestion from the editor of this work, who then thought 'Lewie Gordon' a fitter tune for the words, they were united together and published in the preceding volume. The editor, however, having since examined the air 'Hey tuttie taitie' with more particular attention, frankly owns that he has changed his opinion, and that he thinks it much better adapted for giving energy to the poetry than the air of 'Lewie Gordon.'" This air, "Lewie Gordon," is not old. It first appeared with the verses of Alexander Geddes in 1783, and it was probably borrowed from an older tune, "Tarry Woo." "Lewie Gordon" has been used for a hymn-tune.

† "Harold in Italy" was composed in 1834. It was performed for the first time at a concert given by Berlioz at the Paris Conservatory, November 23, 1834. Girard conducted.

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Some have thought that this section refers to the courtship of Diana Vernon by Frank Osbaldistone. This theme is taken up by other wood-wind instruments and developed. The first theme and the subsidiary reappear. Other motives are used, as the "Rob Roy" with figuration for the violins. The coda is built chiefly on the first theme, and the pace is more and more rapid until the end.

***

Mr. Adolphe Boschot says in the second volume of his Life of Berlioz —"Un Romantique sous Louis-Philippe, 1831–1842"—(Paris, 1908) that in 1831, when Berlioz wrote to friends about his work on a "Rob Roy" overture, the Théâtre des Nouveautés at Paris purposed soon to produce "an episode in two acts, 'MacGrégor' or 'Les Montagnards écossais.'" "The impatient exile could have learned of this from Bohain, manager of the Nouveautés, formerly a collaborator with Berlioz, and the man who had endeavored in the preceding May to give the Fantastic symphony in his theatre. Or he heard of it from the journals; for never, despite distance, despite the happiness or the intoxication of a week that was out of routine life, did Berlioz fail to keep himself informed minutely of all that was going on or about to happen in Paris. Besides it gave him pleasure to sketch an overture to 'Rob Roy' by reason of the subject. He could put in the overture an echo, 'a melodic reflection' of the passion then consuming him, and lend it to the Scots of Walter Scott who kill through jealousy."

Let us inquire into the reasonableness of Mr. Boschot's first supposition.

Berlioz wrote to his father from Nice in June, 1831: "I have begun a new work, after I have thoroughly revised my score of 'King Lear.' This work is again an instrumental one. I am increasing my repertory for concert, waiting until my return to France will allow me to realize a great project in operatic music."

On January 1, 1832, Berlioz wrote to Ferdinand Hiller from Rome that, since he had arrived in Italy, he had composed: "(1) overture to 'King Lear' (at Nice); (2) overture to 'Rob Roy, MacGregor' (sketched at Nice), and I was so foolish as to show it to Mendelssohn,

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but reluctantly, before the tenth part of it was determined." Then Berlioz adds, "I completed and orchestrated it in the mountains of Subiaco; (3) 'Mélologue en six parties,' words and music; composed by fits and starts in returning from Nice, and completed at Rome." He then speaks of an "Angelic chorus" for Christmas; another chorus; and still another one with words by Moore and an accompaniment for seven wind instruments; "composed at Rome one day that I was dying of spleen, and entitled: 'Psalmody for those who have suffered greatly and whose *soul is sick unto death.*'"

There is this allusion to the overture in the Memoirs of Berlioz: "It is necessary, as is thus seen, to give up hearing music if you live in Rome. In the midst of this anti-harmonic atmosphere, I even came to the point when I could not compose. All that I produced at the Académie" (where Berlioz was a pensioner, having taken the *prix de Rome*) "was limited to three or four pieces: (1) An overture to 'Rob Roy,' long and diffuse, performed at Paris a year afterward, extremely disliked by the audience, and I burned the overture the day I left the concert."

Berlioz nowhere made any allusion to the play at the Nouveautés.

Adolphe Bossange became director of the Théâtre des Nouveautés on August 1, 1829. On March 20, 1831, he was succeeded by Langlois. Mr. L. Henry Lecomte says, in his "Histoire des Théâtres de Paris: Les Nouveautés, 1827–1832—1866–1873—1878–1906" (Paris, 1907), that Langlois was obliged to assume the responsibility of an enterprise from which Mr. Bossange, in spite of the assistance of Victor Bohain, littérateur, had drawn only insufficient results.

"Mac-Grégor, ou Les Montagnards écossais," by Joseph Morel, piece in two acts, interspersed with songs, was produced at the Nouveautés, May 30, 1831. The letter of Berlioz to his father in which he says that he had begun a new work (the "Rob Roy" overture) was dated in June of that year, according to Mr. Tiersot. Berlioz, if he were so well informed of what was going on in Paris, must have known that "Mac-Grégor" was produced before he had completed his overture.

In this play "Mac-Grégor," the hero, chief of a clan, commands the Scottish Highlanders bound together to defend their national independence against the English. He had saved in combat the life of Patrick, an English soldier, who in turn furnishes Mac-Grégor the means of escaping when the Highlanders are surrounded on all sides. While Mac-Grégor is escaping, the bailiff of Glasgow seizes suddenly his home, which is at once fired by the English, who believe that Mac-Grégor is inside. The bailiff escapes, and is seen, at the beginning of the second act, in a tavern. He threatens to fine the landlord in case he harbors the rebels. The Highlanders meet there, and Campbell, one of them, offers them full pardon if they will submit to King George. All agree, except Mac-Grégor; but, as he does not wish to be the ruin of his clan, he treats for his comrades, and excludes himself from the

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amnesty. The bailiff, arriving, wishes to arrest the obdurate chief, but Mac-Grégor takes a pistol and obliges the magistrate to escort him to his horse, which he mounts, and, shouting, "Liberty forever!" he escapes.

Montingy took the part of Mac-Grégor, and Morel, the author, the part of Campbell. The success of the piece was doubtful, and the play was not published.

Surely, the overture to "Rob Roy" was not written for this play. It is true that Berlioz was well acquainted with the Nouveautés, for, when that theatre was opened March 1, 1827, under the management of Bérard, he sang there in the chorus, and while he was attending the classes of Reicha and Lesueur, and studying the scores of tragic operas, he would sing at night the commonplaces in Blangini's "Coureur de veuves," in Dartois' "Le feu de cache-cache," or "Le tutur de la grand'maman." And it was at this time he read Moore, Scott, and Byron, who were then in France the gods of English literature. Berlioz wrote in 1827 or 1828 his overture to "Waverley," which was produced at his concert in Paris, May 26, 1828.* It was published with this motto taken from the novel:—

(While) Dreams of love and Lady's charms
Give place to honour and to arms.

(Pendant que) Les rêves d'amour et les charmes féminins
Cèdent la place à l'honneur et aux armes.

This motto was afterward stricken out.

Nor is it necessary to examine closely into the jealousy of Berlioz over Camille Moke,† a jealousy that led to the tragi-comedy of his "false suicide." Why is it not natural to suppose that, enthusiastic over Walter Scott, he planned an overture to "Rob Roy," as he had composed one to "Waverley"?

***

* The overture to "Waverley" was performed for the first time in Boston, December 13, 1851.

†Marie Félicité Denise Moke, the daughter of a Belgium teacher of languages, was born at Paris, September 4, 1811; she died at St. Josse-ten-Noode, March 30, 1875. As a virtuoso, she shone in her fifteenth year in Belgium, Austria, Germany, and Russia. She was a pupil of Herz, Moscheles, Kalkbrenner. From 1848 to 1872 she taught at the Brussels Conservatory. She married in 1831 Camille Pleyel, the piano manufacturer. The story of her relations as Miss Moke with Berlioz, to whom she was betrothed, and with Ferdinand Hiller, is a singular one, and has been told at length by Hippeau Jullien, Tiersot, Boschot, and by Berlioz himself in his Memoirs, letters, and in his bitter "Euphonia, ou la ville musicale," a "novel of the future," published in Berlioz's "Les Soirées d'Orchestre."

This story, which first appeared in the *Gazette Musicale* of 1844, should be read in connection with Berlioz's tale, "Le Suicide par Enthousiasme," which was published in the *Gazette Musicale* of 1834, and afterward in "Les Soirées d'Orchestre." It is said that Miss Moke's coquetry was not extinguished by her marriage.

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Berlioz in Paris wrote on March 13, 1833, the following letter addressed to the members of the Committee of the Society of Concerts:—

Sirs,—I have brought from Italy some orchestral compositions that have not yet been performed. Can one of them (the overture to "Rob Roy") have the honor of a place on the programme of one of your brilliant concerts? Inasmuch as the parts are not yet copied, I beg you, gentlemen, if your reply will be favorable, to let me know as soon as possible.

I have the honor, gentlemen, to be your devoted servant,

HECTOR BERLIOZ,
rue Neuve Saint Marc No. 1.*

There was a favorable reply on March 15. The programme of the Conservatory concert of April 14, 1833, was as follows:—

Symphony in B-flat major No. 4 . . . . . *Beethoven*
Introduction to "Il Crociato in Egitto," chorus . . . . . *Meyerbeer*
Solo for Violoncello . . . . . *Franchomme*
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Fragments of quartets performed by all the strings . . . . . *Beethoven*
"Gloria" from the first mass for three voices . . . . . *Cherubini*
Overture to "Rob Roy" . . . . . *Berlioz*

Elwart in his "Histoire de la Société des Concerts du Conservatoire Impérial de Musique" (Paris, 1860) added this foot-note to the programme: "It was the first time that a work by Le Sueur's [*sic*] pupil, the composer of the Fantastic Symphony, was performed at the home (*au sein*) of the Society ot Concerts. The success of the young composer was very flattering to his self-esteem." On what did Elwart base this report of success? Berlioz himself says that the audience strongly disliked the overture. Fétis, remembering the savage attack made on him by Berlioz in "Lélio," performed December 9, 1832, noted in his musical review the failure of the overture in the presence of "an audience not composed of friends." It is certain that the effect of the overture placed at the end of the programme as an overcoat and galoshes piece was mediocre.

* Berlioz lived there in the apartment formerly rented by Harriet Smithson, the Irish play actress, who finally became his first wife.

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AT 8.15

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TUESDAY EVENING, MARCH 3

AT 8.15

PROGRAMME

Mozart . . . . . Symphony, E-flat major (K. 543)

I. Adagio; Allegro.
II. Andante.
III. Menuetto: Trio.
IV. Finale: Allegro.

Weber . . . Recitative, "Wie nahte mir der Schlummer," and Aria, "Leise, leise," from "Der Freischütz"

Handel . Concerto in F major for strings and two wind orchestras (edition of Gustav F. Kogel)

I. Pomposo.
II. Allegro.
III. A tempo ordinario.
IV. Largo.
V. Allegro.

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Solo Oboes, Messrs. Longy and Mueller
Solo Horns, Messrs. Wendler and Jaennicke

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d'Albert . . . . . Mediæval Hymn to Venus

Liszt . Symphonic Poem, No. 3, "The Preludes" (after Lamartine)

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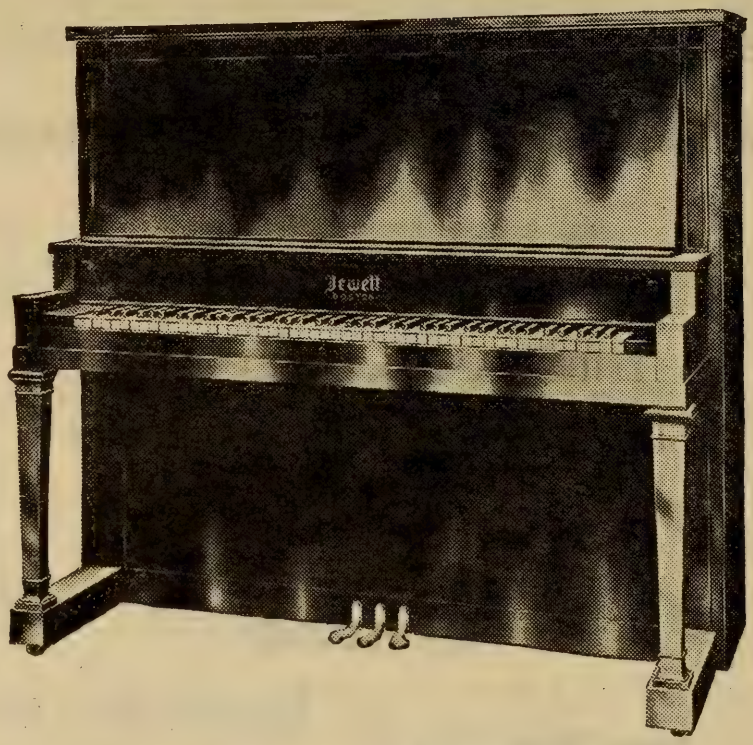

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Wolfgang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Mozart wrote his three greatest symphonies in 1788. The one in E-flat is dated June 26, the one in G minor July 25, the one in C major with the fugue-finale August 10.

His other works of that year are of little importance with the exception of a piano concerto in D major which he played at the coronation festivities of Leopold II. at Frankfort in 1790. There are canons and piano pieces, there is the orchestration of Handel's "Acis and Galatea," and there are six German dances and twelve minuets for orchestra. Nor are the works composed in 1789 of interest with the exception of the clarinet quintet and a string quartet dedicated to the King of Prussia. Again we find dances for orchestra,—twelve minuets and twelve German dances.

Why is this? 1787 was the year of "Don Giovanni"; 1790, the year of "Così fan tutte." Was Mozart, as some say, exhausted by the feat of producing three symphonies in such a short time? Or was there some reason foı discouragement and consequent idleness?

The Ritter Gluck, composer to the Emperor Joseph II., died November 15, 1787, and thus resigned his position with salary of two thousand florins. Mozart was appointed his successor, but the thrifty Joseph cut down the salary to eight hundred florins. And Mozart at this time was sadly in need of money, as his letters show. In a letter of June, 1788, he tells of his new lodgings, where he could have better air, a garden, quiet. In another, dated June 27, he says: "I have done more work in the ten days that I have lived here than in two months in my other lodgings, and I should be much better here, were it not for dismal thoughts that often come to me. I must drive

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A Study of His Personality and Work By PAUL STEFAN

Translated from the German by T. E. CLARK

Pp. viii & 132

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The Author does not wish this work to be considered as a biography. And, although leading biographical data are not lacking, the whole spirit of the book is rather one of enthusiastic appreciation and propaganda.

Dr. Stefan's masterly analyses of Mahler's compositions fill a large portion of the book, and will be found most illuminative and interesting. A full list of these compositions, and a bibliography, are contained in the Appendix.

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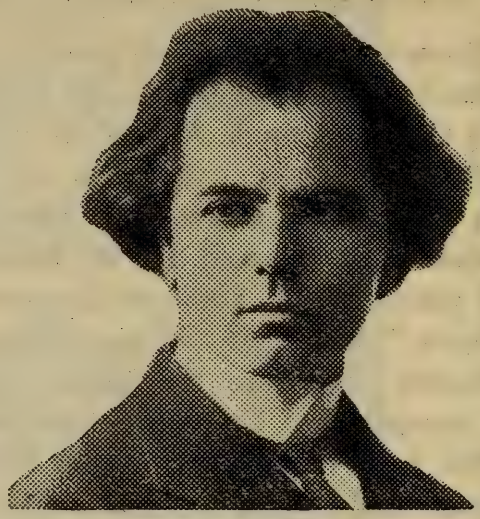

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them resolutely away; for I am living comfortably, pleasantly, and cheaply." We know that he borrowed from Puchberg, a merchant with whom he became acquainted at a Masonic lodge, for the letter with Puchberg's memorandum of the amount is in the collection edited by Nohl.

Mozart could not reasonably expect help from the Emperor. The composer of "Don Giovanni" and the "Jupiter" symphony was unfortunate in his Emperors.

The Emperor Joseph was in the habit of getting up at five o'clock; he dined on boiled bacon at 3.15; he preferred water, but he would drink a glass of Tokay; he was continually putting chocolate drops from his waistcoat pocket into his mouth; he gave gold coins to the poor; he was unwilling to sit for his portrait; he had remarkably fine teeth; he disliked sycophantic fuss; he patronized the English who introduced horse-racing; and Michael Kelly, who tells us many things, says he was "passionately fond of music and a most excellent and accurate judge of it." But we know that he did not like the music of Mozart.

Joseph commanded from his composer Mozart no opera, cantata, symphony, or piece of chamber music, although he was paying him eight hundred florins a year. He did order dances, the dances named above. For the dwellers in Vienna were dancing-mad. Let us listen to Kelly, who knew Mozart and sang in the first performance of "Le Nozze di Figaro" in 1786: "The ridotto rooms, where the masquerades took place, were in the palace; and, spacious and commodious as they were, they were actually crammed with masqueraders. I never saw or indeed heard of any suite of rooms where elegance and convenience were more considered, for the propensity of the Vienna ladies for dancing and going to carnival masquerades was so determined that nothing

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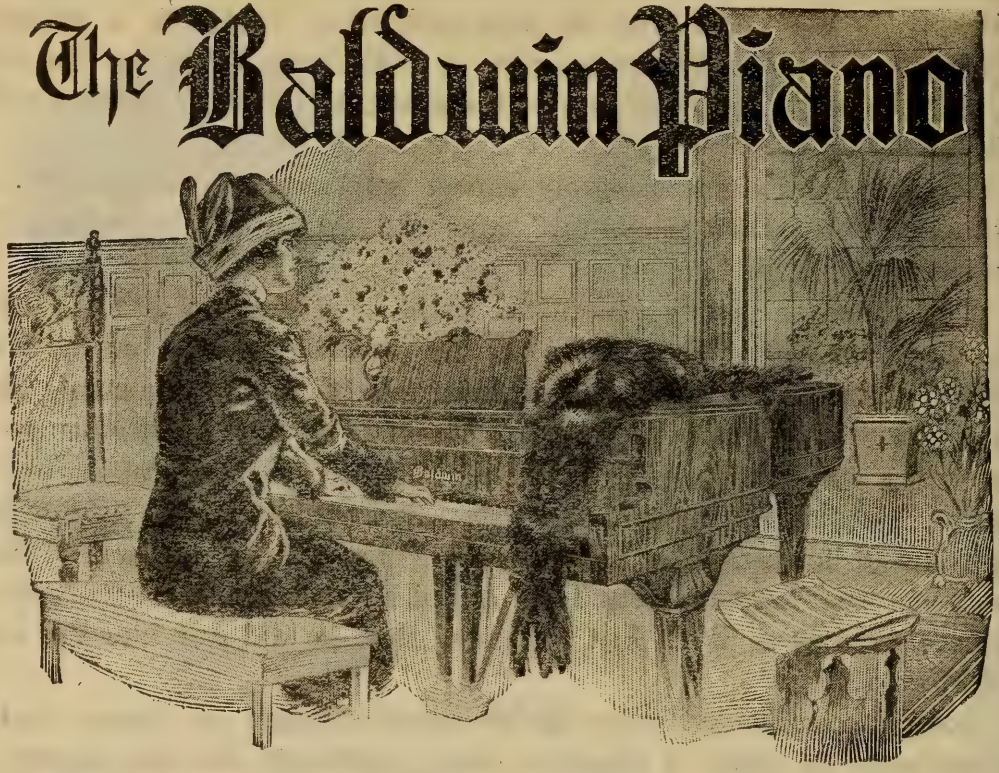

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was permitted to interfere with their enjoyment of their favorite amusement. . . . The ladies of Vienna are particularly celebrated for their grace and movements in waltzing, of which they never tire. For my own part, I thought waltzing from ten at night until seven in the morning a continual whirligig, most tiresome to the eye and ear, to say nothing of any worse consequences." For these dances Mozart wrote, as did Haydn, Hummel, Beethoven.

Thus was Mozart without loyal protection. He wrote Puchberg that he hoped to find more patrons abroad than in Vienna. In the spring of 1789 he left his beloved Constance, and made a concert tour in hope of bettering his fortunes.

Mozart was never fully appreciated in Vienna during his last wretched yet glorious years. It is not necessary to tell the story of the loneliness of his last days, the indifference of court and city, the insignificant burial. This lack of appreciation was wondered at in other towns. See, for instance, *Studien für Tonkünstler und Musikfreunde*, a musical journal published at Berlin in 1792. The Prague correspondent wrote on December 12, 1791: "Because his body swelled after death, the story arose that he had been poisoned. . . . Now that he is dead the Viennese will indeed find out what they have lost. While he was alive he always had much to do with the cabal, which he occasionally irritated through his *sans souci* ways. Neither his 'Figaro' nor his 'Don Giovanni' met with any luck at Vienna, yet the more in Prague. Peace be with his ashes!"

As Mr. John F. Runciman says: "It may well be doubted whether Vienna thought even so much of Capellmeister Mozart as Leipsic thought of Capellmeister Bach. Bach, it is true, was merely Capellmeister: he hardly dared to claim social equality with the citizens who tanned hides or slaughtered pigs. . . . Still he was a burgher, even as the killers of pigs and the tanners of hides. He was thoroughly respectable, and probably paid his taxes as they came due. If only by necessity of his office he went to church with regularity, and on the whole we may suppose that he got enough of respect to make life tolerable. But Mozart was only one of a crowd who provided amusement for a gay population; and a gay population, always a heartless master, holds

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none in such contempt as the servants who provide it with amusement. So Mozart got no respect from those he served, and his Bohemianism lost him the respect of the eminently respectable. He lived in the eighteenth-century equivalent of a 'loose set'; he was miserably poor, and presumably never paid his taxes; we may doubt whether he often went to church; he composed for the theatre; and he lacked the self-assertion which enabled Handel, Beethoven, and Wagner to hold their own. Treated as of no account, cheated by those he worked for, hardly permitted to earn his bread, he found life wholly intolerable, and as he grew older he lived more and more within himself, and gave his thoughts only to the composition of masterpieces. The crowd of mediocrities dimly felt him to be their master, and the greater the masterpieces he achieved the more vehemently did Salieri and his attendants protest that he was not a composer to compare with Salieri."

Mozart in 1788 was unappreciated save by a few, among whom was Frederick William II., King of Prussia; he was wretchedly poor; he was snubbed by his own Emperor, whom he would not leave to go into foreign, honorable, lucrative service. This was the Mozart of 1788 and 1789.

We know little or nothing concerning the first years of the three symphonies. Gerber's "Lexicon der Tonkünstler" (1790) speaks appreciatively of him: the erroneous statement is made that the Emperor fixed his salary in 1788 at six thousand florins; the varied ariettas for piano are praised especially; but there is no mention whatever of any symphony.

The enlarged edition of Gerber's work (1813) contains an extended notice of Mozart's last years, and we find in the summing up of his career: "If one knew only one of his noble symphonies, as the overpoweringly great, fiery, perfect, pathetic, sublime symphony in C." And this reference is undoubtedly to the "Jupiter," the one in C major.

The early programmes, even when they have been preserved, seldom determine the date of a first performance. It was the custom to print: "Symphonie von Wranitsky," "Sinfonie von Mozart," "Sinfonia di Haydn." Furthermore, it must be remembered that "Sinfonie" was then a term often applied to any work in three or more movements written for strings, or strings and wind instruments.

The two symphonies played at Leipsic were not then published. The two that preceded the great three were composed in 1783 and 1786. The latter of the two (in D major) was performed at Prague with extraordinary success.

***

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The symphony is scored for one flute, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The autograph score is in the Royal Library in Berlin.

The minuetto appears in the ballet music introduced in performances of "Le Nozze di Figaro" at Paris.

***

The first movement begins with a short and slow introduction, Adagio, E-flat major, 4-4, which opens with harmonies for full orchestra. The movement grows sombre, as 'cellos and double-basses repeat a rhythm on an organ point beneath sustained chords (wind instruments and drums) against scale passages for violins and arpeggios for flute. The brass and the drums sound a note of preparation; the basses are in upheaval, and there is a softer phrase for violins and wood-wind. The main body of the movement, Allegro, E-flat major, 3-4, begins at once with the first theme, a graceful, simple melody, sung by the

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first violins. The theme is repeated by the basses, and there is a counter-figure for the violins. The first subsidiary theme enters forte in the full orchestra. Another subsidiary is developed. There is a transition to B-flat major. There is a dainty figure for violins answered by a call from wood-wind instruments. The real second theme is a melody in thirds. The first part of the movement ends on the dominant, and is at once repeated. The free fantasia is short and is practically a free interlude. The third part of the movement is a repetition of the first, with the second theme and its subsidiary in the tonic. There is no coda.

The second movement is an Andante, A-flat major, 2-4. The first theme, given out by the strings, is repeated. Figures from this theme are treated contrapuntally, after which the theme is again repeated. This second section is marked with the double dotted bar, to be repeated. The second theme, F minor, is of a graver character, and it is briefly developed. There is working out with the aid of figures from the first theme. There is a conclusion theme (wood-wind) in the tonic. This theme is developed, and leads to the re-entrance of the first theme. The second part is almost a counterpart of the first, but there is richer orchestration, more varied modulation, and there are new counter-figures. There is a short coda.

The Menuetto, E-flat major, 3-4, is known to household pianists through the arrangement of it by Jules Schulhoff. The form is regular. The Trio is in the tonic.

The Finale, Allegro, E-flat major, 2-4, is a rondo on several themes. The working-out is elaborate.

RECITATIVE, "HOW TRANQUILLY I SLUMBER'D," AND ARIA, "SOFTLY SIGHING," FROM THE OPERA "DER FREISCHÜTZ."

CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821.

The recitative and aria of Agathe (act ii., No. 8) are sung by her in a narrow antechamber with two side doors. In the centre is a curtained doorway, which leads to a balcony. Aennchen's spinning-wheel is on one side; on the other is a large table, upon which are a lighted lamp and a white dress trimmed with green. Agathe is now alone.

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Wie nahte mir der Schlummer, bevor ich ihn geseh'n!
Ja Liebe pflegt mit Kummer stets Hand in Hand zu geh'n.
Ob Mond auf seinem Pfad wohl lacht?
Welch' schöne Nacht!

Leise, leise, fromme Weise
Schwing' dich auf zum Sternen-kreise!
Lied erschalle! Feiernd walle
Mein Gebet zur Himmelshalle.

O wie hell die goldnen Sterne, mit wie reinem Glanz' sie glüh'n! Nur dort, in der Berge Ferne, scheint ein Wetter aufzuziehn. Dort am Wald auch schwebt ein Heer düst'rer Wolken dumpf und schwer.

Zu dir wende ich die Hände,
Herr ohn' Anfang und ohn' Ende!
Vor Gefahren uns zu wahren
Sende deine Engelschaaren!

Alles pflegt schon längst der Ruh';
Trauter Freund! was weilest du?
Ob mein Ohr auch eifrig lauscht,
Nur der Tannen Wipfel rauscht,
Nur das Birkenlaub im Hain
Flüstert durch die hehre Stille;
Nur die Nachtigall und Grille
Scheint der Nachtluft sich zu freu'n.

Doch wie! täuscht mich nicht mein Ohr? Dort klingt's wie Schritte, dort aus der Tannen Mitte kommt was hervor— Er ist's! Er ist's! die Flagge der liebe mag weh'n! Dein Mädchen wacht noch in der Nacht! Er scheint mich noch nicht zu seh'n— Gott! täuscht das Licht des Mond's mich nicht, so schmückt ein Blumenstrauss den Hut! Gewiss, er hat den besten Schuss gethan! Das kündet Glück für Morgen an! O süsse Hoffnung! Neubelebter Muth!

All' meine Pulse schlagen
Und das Herz wallt ungestüm,
Süss entzückt entgegen ihm!
Konnt' ich das zu hoffen wagen?
Ja! es wandte sich das Glück
Zu dem theuren Freund zurück;
Will sich Morgen treu bewähren!

Ist's nicht Täuschung, ist's nicht Wahn?
Himmel, nimm des Dankes Zähren
Für dies Pfand der Hoffnung an!
All' meine Pulse schlagen
Und das Herz wallt ungestüm,
Süss entzückt entgegen ihm!

---

*How tranquilly I slumber'd before on him I gaz'd! But evermore with sorrow

* The translation into English is by Natalia Macfarren.

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love hand in hand must go. The moon reveals her silv'ry light. (*She draws the curtain from before the balcony; a bright starlight night is seen.*) O lovely night! (*She steps out upon the balcony and folds her hands in prayer.*)

Softly sighing, day is dying,
Soar my prayer heav'nward flying!
Starry splendor shining yonder,
Pour on us thy radiance tender!

(*Looking out.*) How the golden stars are burning thro' yon vault of ether blue; but, lo, gath'ring o'er the mountains is a cloud, foreboding storm, and along yon pinewood's side veils of darkness slowly glide.

Lord, watch o'er me, I implore thee;
Humbly bending, I adore thee;
Thou hast tried us, ne'er denied us,
Let thy holy angels guide us!

Earth has lull'd her care to rest;
Why delays my loit'ring love?
Fondly beats my anxious breast:
Where, my Rodolph,* dost thou rove?

Scarce the breeze among the boughs wakes a murmur thro' the silence; save the nightingale lamenting, not a sound disturbs the night. But hark! doth my ear deceive? I heard a footstep; there in the pinewood's shadow I see a form. 'Tis he, 'tis he! O love, I will give thee a sign. Thy maiden waits through storm and shine. (*She waves a white kerchief.*) He seems not to see me yet. Heav'n, can it be I see a-right? With flow'ry wreath his hat is bound! Success at last our hopes have crown'd. What bliss to-morrow's dawn will bring! Oh! joyful token, hope renews my soul!

How ev'ry pulse is flying,
And my heart beats loud and fast;
We shall meet in joy at last.
Could I dare to hope such rapture?
Frowning Fate at last relents
And to crown our love consents.
Oh, what joy for us to-morrow!
Am I dreaming? Is this true?

Bounteous heav'n, my heart shall praise thee
For this hope of rosy hue.
How ev'ry pulse is flying,
And my heart beats loud and fast;
We shall meet in joy at last.

The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, strings.

*Here the translator follows an old English version, in which Rodolph was substituted for Max.

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Concerto in F major for Strings and Two Wind Orchestras.

George Frideric Handel

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

The present arrangement of movements from Handel's concerto is by Gustav Friedrich Kogel.* It was performed for the first time in Boston, December 28, 1907, Dr. Muck conductor.

Little is known about the history of the original work. It is composed for two bands of two oboes, two horns, bassoons, and for strings. The date of composition is not known. Handel hardly ever dated a manuscript. Chrysander thinks the concerto belongs to Handel's later period, and that it was written between 1740 and 1750. It was published for the first time in the edition of the German Handel Society, 1886. We do not know where or when the work was first performed, or whether it were performed while Handel was alive, though there is every probability that it was.

W. S. Rockstro, in his Life of Handel (1883), gave the following account of the concerto:—

"The volume in the Royal Collection labelled 'Sketches,' which contains the disputed *Magnificat* and the two unpublished versions of 'How beautiful,' contains, also, a long and extremely elaborate composition, which has never yet been brought before the public. M. Schoelcher was evidently aware of the existence of the manuscript; for, at page 139 of his Life of Handel, he quotes it as a proof that certain portions of 'the Messiah' were more fully accompanied than the world has generally supposed.† . . . The manuscript, filling eighty-four pages of paper, exactly similar in size, texture, and water-mark to that used for the *Magnificat*, resembles that work so closely in the character of its handwriting that there can be no doubt that it was produced at very nearly the same period; that is to say, between the years 1737 and 1740. It consists of nine distinct movements . . . the first is a stately *pomposo*. The second introduces the descending passage of semiquavers which forms so prominent a feature in the Hailstone Chorus. The subject

* Kogel was born January 16, 1849, at Leipsic. He studied at the Conservatory of that city (1863–67), lived some years in Alsace as a music teacher, returned home when the war broke out, worked for the firm of Peters, the music publisher, and in 1874 began his career as a conductor. He conducted in the theatres of Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipsic (1883–86), was conductor of the Philharmonic Orchestra, Berlin, in 1887, and in 1891 he became conductor of the Museum Concerts at Frankfort-on-the-Main. In 1903 he was removed, to make a place for Sigismund von Hausegger. He has edited editions of operas and orchestral works, among the latter two concertos of Handel. He conducted on December 4, 5, 18, 19, 1903, and on November 11 and 12, 1904, concerts of the Philharmonic Society of New York in Carnegie Hall.

† Rockstro refers to this remark of Schoelcher: "The volume of MS. (which has been entitled *Sketches*) contains a piece of instrumentation which evidently applies to the chorus 'Lift up your gates'" (*sic*). And then Schoelcher gives the instrumentation of this concerto.—P. H.

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of the third begins like that of 'Lift up your heads.' The ninth breaks off at the end of the second bar, and the remaining pages are missing; but the loss is less deplorable than might have been supposed, for the seventh, eighth, and ninth movements are reproduced in a complete though modified form in an organ concerto published by Arnold in 1797."

Kogel has taken five of the movements. The first, Pomposo, F major, 4-4,—"Mr. George Frideric Handel is by far the most superb personage one meets in the history of music,"—is in the conventional form of what is known as the Lully overture. "The form of the overture of Lulli's time consisted of a slow Introduction, generally repeated, and followed by an Allegro in the fugued style; and occasionally included a movement in one of the many dance-forms of the period, sometimes two pieces of this description." (The French overture—the Lully—began with a slow introductory movement; the Italian overture, with a quick movement.) The second movement follows, Allegro, F major, 3-4. The third, A tempo ordinario, F major, 4-4, is the sixth of the original. The fourth is the fourth of the original, Largo, D minor, 12-8, with violin solo.* It partakes of the nature of a Siciliano.† The final movement is the eighth of the original, Allegro, F major, 12-8.

The original is full of Handelian mannerisms, and students of the organ concertos will here and there recognize familiar passages. The instrumentation is often of an antiphonal character; the different wind-choirs answer the strings and *vice versa*. In his method of dividing the orchestra into separate and distinct families Handel anticipated in a measure the processes of modern masters of instrumentation.

It is the fashion in these days to forget the age in which he lived and to speak knowingly of the thinness of his scores. Handel employed two widely differing styles,—one for opera, the other for oratorio. In his concertos he usually treated the instruments as he treated his choruses. When he wrote for opera, his instrumentation was more varied and lighter; yet he has been accused of having abused the orchestral resources, and he was reproached for stunning the ear, as after him were Rossini, Berlioz, Verdi, Wagner.

* At the concert on December 28, 1907, all the violins played.

† The Siciliana, or Siciliano, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells: those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks round the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together. It has also been described as a sort of passe-pied danced to a lively measure of 6-8. A dancing master, Gawlikoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "Music Lexicon" (Leipsic, 1732), classed Siciliana as a Canzonetta: "The Sicilian Canzonetten are after the manner of a gigue, 12-8 or 6-8."

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Wiegenlied (Cradle Song) . . . . . Engelbert Humperdinck

(Born at Siegburn (Rhineland) on September 1, 1854; now living in Berlin.)

This song, words by Elisabeth Ebeling, was published in 1906
Sehr ruhig (molto tranquillo), A-flat major, 6-8.

Es schaukeln die Winde das Nest in der Linde;
Da schliessen sich schnell die Aeugelein hell.
Da schlafen vom Flügel der Mutter gedeckt
Die Vögelchen süss bis der Morgen sie weckt.

Bei Mütterlein liegen die Lämmer und schmiegen
Ans Fell sich so dicht und regen sich nicht.
Sie atmen so leise und wurden erst wach
Beim Zwitschern der Schwalben hoch oben am Dach.

Nur einzig die Sterne am Himmel so ferne,
Ob gross oder klein, sie schlafen nicht ein.
Sie schliessen die strahlenden Augen nicht zu,
Sie legen sich nicht mit den andern zur Ruh'.

Wenn aber mit Lachen die Kinder erwachen,
Das Lämmchen sich reckt, der Vogel sich streckt,
Dann müssen die Sterne, ob gross oder klein,
Sie müssen in's himmlische Bettchen hinein.

Denn der darf nich singen am Morgen und springen,
Wer während der Nacht herum tollt und wacht.
Schlaf, nur, mein Liebling, schlaf, selig und fest,
Wie's Lämmchen im Stall, wie der Vogel im Nest!

Soft nest in the willow; no blanket, no pillow;
The gentle winds rock in slender treetop.
Six birdies beneath their mother's warm wings
All fast, fast asleep till the sun daylight brings.

On soft grassy meadow beneath the oak's shadow
Lies each snow-white lamb beside its own dam.
They're all fast asleep, and they will not awake
Till swallows 'gin chattering and day 'gins to break.

The stars are not sleeping; in heav'n, vigil keeping,
They watch thro' the night with soft silv'ry light.
They peep thro' the cloudlets that float o'er the moon,
They don't go to bed till the day has begun;

Till daylight is breaking. The children are waking,
The lambkins do bleat and birdies sing sweet.
The stars then must go to their heavenly bed,
As soon as the sun his bright radiance doth shed.

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If others but knew it, how night prowlers rue it,
They'd all go to sleep when stars 'gin to peep;
Then sleep, baby darling, on mother's soft breast,
Like lambkin in fold, like the bird in its nest.

English words by John Bernhoff.

The orchestral accompaniment is by Humperdinck.

Mediæval Hymn to Venus from Rudolf Lothar's Comedy, "The Queen of Cyprus," Op. 26 . . . . . Eugen d'Albert

(Born at Glasgow, April 10, 1864; now living in Berlin.)

"Die Königin von Cypern" was produced in 1903. Lothar, dramatist and critic, was born at Budapest, February 23, 1865. He studied at the Universities of Vienna, Jena, and Heidelberg. A student of law, he devoted himself to French philology, was given the degree of Doctor of Philosophy by the University of Heidelberg, but he abandoned his academic career for play-writing and journalism, and made his home in Vienna. He now lives in Berlin. Perhaps his greatest success was "König Harlequin" (Berlin, 1900), which has been translated and performed in eleven languages.

Feierlich, D-flat major, 3-4.

Sei gesegnet,
Du schaumgeborne Göttin des Lichts
Das die Welt erhellt.
Hebet den Blick
Zum Glück Erkorne
Auf dass die Gnade in's Herze euch fällt.
Die Seele ist dein,
Und dein ist der Leib;
Wir tanzen im Reihn,
Mann und Weib.
Wir schliessen den Kreis,
Das Wunder ist nah,
Der Göttin Preis,
Hallelujah!

Sei gesegnet,
Stern der Meere,
Sei gesegnet, Führerin,
Dass dein Reich im Himmel währe
Beten wir mit frommen Sinn.
Das Antlitz neige,
Du Freuden süsse,
Den Weg uns zeige
Zum Paradiese.
Du spendest die Wonnen,
Das Glück, das Weh,
Der Liebe Bronnen
Evoe!

Loud we praise thee,
Thou foam-created
Goddess of light that illumines the world.
Lift up your eyes, on whom Fortune waited,
Her radiant splendor ye now shall behold.
The spirit is thine,
Our body, our life;
We dance at thy shrine,
Man and wife.
We form in a ring,
The wonder is nigh;
Aloud we sing,
Hallelujah on high!

Loud we praise thee,
Star of Ocean,
Lead us, goddess whom we adore;
While we pray with true devotion,
Reign in heaven for evermore.
Thy face revealing,
Fair goddess, arise,
Now no longer concealing
The way to Paradise.
O'er sorrow and pleasure
Do thou decree
O'er love sans measure
Evoe!

English words by John Bernhoff.

This hymn, written originally for soprano or tenor voice, male chorus, and orchestra, was published in 1904. When the composition is sung as a song without male chorus, certain measures are omitted.

The accompaniment is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, and the usual strings.

Symphonic Poem No. 3, "The Preludes" (after Lamartine).

Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar in 1849–50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)."* The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XVme Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt made his first appearance as a composer in the Gewandhaus, Leipsic, with "Les Préludes," the symphonic poem "Mazeppa," the pianoforte concerto in E-flat major (Hans von Bülow, pianist), and his romance "Englein hold im Lockengold" at a concert given for the "Orchester-Pensions-Institut," February 26, 1857. "Mazeppa" shocked the conservatives and provoked polemical articles, also a poem "Franz Liszt in Leipzig" by Peter Cornelius.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The first performance of "Les Préludes" in Boston was at a Philharmonic concert, December 3, 1859, when Arthur Napoleon,† pianist, made his first appearance in the city. "Les Préludes" was performed by the Philharmonic Society of New York, April 30th of the same year.

* "Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a hand-written score.

† Arthur Napoleao (Napoleone) was born at Oporto, March 6, 1843. He made a sensation as a boy pianist at Lisbon, London (1852), Berlin (1854), studied with Charles Hallé at Manchester, made tours throughout Europe and North and South America, and about 1868 settled in Rio de Janeiro as a dealer in music and musical instruments. After his retirement from the concert stage he composed pieces for pianoforte and orchestra, pianoforte pieces, and he served as a conductor.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempest is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Préludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass-drum, cymbals, harp, and strings.

The symphonic poem begins Andante, C major, 4-4, with a solemn motive, the kernel of the chief theme. This motive is played softly by all the strings, answered by the wood-wind in harmony, and developed in a gradual crescendo until it leads to an Andante maestoso, C major, 12-8, when a new phase of the theme is given out fortissimo by 'cellos, double-basses, bassoons, trombones, and tuba, against sustained harmonies in other wind instruments and arpeggios in violins and violas. The development of this phase leads by a short decrescendo to a third phase, a gentle phrase (9-8) sung by second violins and 'cellos against an accompaniment in the first violins. The basses and bassoons enter after every phrase with the first figure of the original solemn phase

The development of this third phase of the chief theme leads to the entrance of the second theme, E major, 12-8, given out by horn quartet and a quartet of muted violas (divided) against arpeggios in the violins and harp. (This phrase bears a striking resemblance to the phrase, "Idole si douce et si pure," sung by Fernando in the duet

CLARA TIPPETT

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with Balthasar (act i., No. 2) in Donizetti's "La Favorite."*) The theme is played afterward by oboes, clarinets, and bassoons, against a more elaborate accompaniment, while violins and flutes introduce flowing passages between the phrases. The horn brings back the third phase of the chief theme, pianissimo, while the violins are loath to leave the initial figures of the second theme. The third phase of the theme dies away in flutes and clarinets

Allegro ma non troppo, 2-2. The working-out section is occupied chiefly with the development of the first theme, and the treatment is free. The initial figure of this theme is the basis of a stormy passage, and during the development a warlike theme is proclaimed by the brass over an arpeggio string accompaniment. There is a lull in the storm; the third phase of the chief theme is given to oboes, then to strings. There is a sudden change to A major, Allegretto pastorale, 6-8. A pastoral melody, the third theme, is given in fragments alternately to horn, oboe, and clarinet, and then developed by wood-wind and strings. It leads to a return of the second theme in the violins, and there is development at length and in a crescendo until it is sounded in C major by horns and violas, and then by wood-wind and horns.

Allegro marziale, animato, in C major, 2-2. The third phase of the chief theme is in horns and trumpets against ascending and descending scales in the violins. It is now a march, and trombones, violas and basses sound fragments of the original phase between the phrases. There is a brilliant development until the full orchestra has a march movement in which the second theme and the third phase of the chief theme are united. There are sudden changes of tonality,—C major, E-flat major, F-sharp major. The second phase of the chief theme returns fortissimo in basses bassoons, trombones, tuba, C major, 12-8, against the harmonies in other wind instruments and arpeggios in violins and violas that are found near the beginning of the work.

* "La Favorite," opera in four acts, text by A. Royer and Gustav Waöz, music by Donizetti, was produced at the Opéra, Paris, December 2, 1840. It was written originally in three acts for the Renaissance Theatre, Paris, and entitled "L'Ange de Nisida." Scribe collaborated in writing the text of the fourth act. The subject was taken from Baculard-Darnaud's tragedy, "Le Comte de Comminges." The part of Fernando was created by Gilbert Duprez (1806–96); the parts of Léonor, Alphonse, and Balthasar were created, respectively, by Rosine Stoltz, Barroilhet, and Levasseur.

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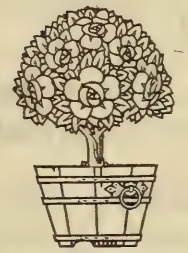

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AT 8.15

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Thirty-third Season, 1913–1914

Dr. KARL MUCK, Conductor

TUESDAY EVENING, NOVEMBER 11

AT 8.15

PROGRAMME

Glazounoff . . . . Symphony in B-flat major, No. 5, Op. 55

I. Moderato maestoso; Allegro.
II. Scherzo: Moderato; Pochissimo meno mosso.
III. Andante.
IV. Allegro maestoso.

Handel . Concerto in F major for strings and two wind orchestras (edition of Gustav F. Kogel)

I. Pomposo.
II. Allegro
III. A tempo ordinario.
IV. Largo.
V. Allegro.

Mozart . . . . Aria, "Batti, Batti" from "Don Giovanni"

Liszt . Symphonic Poem, No. 3, "The Preludes" (after Lamartine)

Bizet . . . . . Aria, "Je dis que rien ne m'épouvante," from "Carmen"

Wagner . . . . Overture to "The Flying Dutchman"

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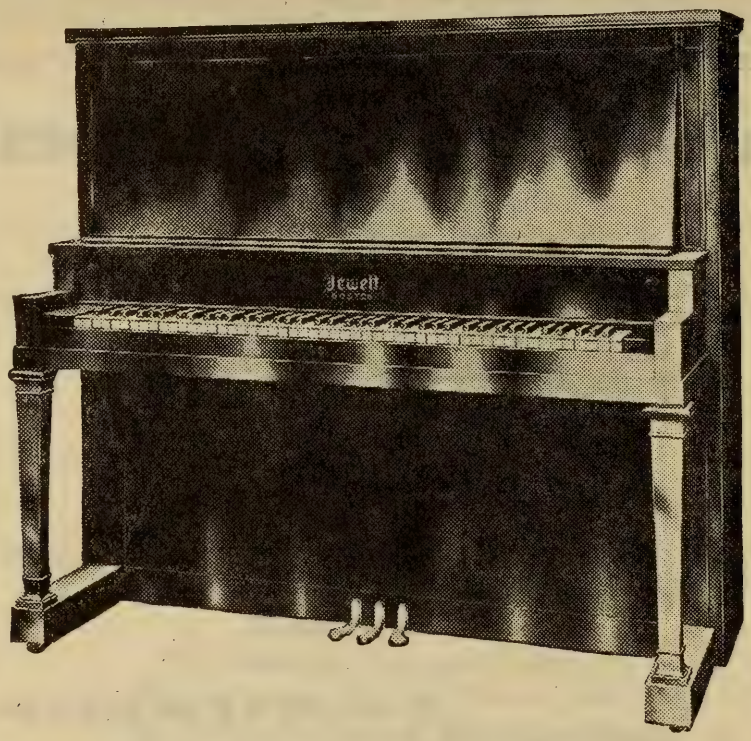

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Symphony in B-flat major, No. 5, Op. 55. Alexander Glazounoff

(Born at St. Petersburg, August 10, 1865; now living there.)

Glazounoff's fifth symphony was composed at St. Petersburg in 1895. It was published in 1896. It was performed for the first time in March, 1896, at one of the concerts of the New Russian School, organized by the publisher Belaïeff in St. Petersburg. The scherzo was then repeated in response to compelling applause. The first performance of the symphony in the United States was at a concert of the Philharmonic Society of New York, Anton Seidl conductor, March 5, 1898. The first performance in Boston was at a concert of the Boston Symphony Orchestra, November 24, 1906, Dr. Muck conductor.

The symphony, dedicated to Serge Tanéïeff,* is scored for three flutes (one interchangeable with piccolo), two oboes, three clarinets, one bass clarinet, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, bass drum, triangle, cymbals, little bells, harp, and strings.

I. Moderato maestoso, B-flat, 4-4. In this introductory section the sturdy chief theme of the allegro which follows is hinted at forcibly, and it is given to clarinets, bassoons, horns, tuba, and lower strings. There is preluding. The Allegro is in 2-2 and then 3-4. The first theme, which has been likened to the Sword motive in the "Ring," is announced by bassoon and violoncellos, while clarinets sustain. It

* Serge Tanéïeff was born in the government Vladimir, Russia, November 25, 1856. He is now living at Moscow. He studied the pianoforte with Nicholas Rubinstein and composition with Tschaikowsky at the Moscow Conservatory, of which he was afterward for some time (1885–89) the director, and was also teacher of theory in the school, a position that he still holds, or, at least, did hold a short time ago. (The Russian music schools have seen troublous times during the last year and a half, and resignations and dismissals have been frequent.) Tanéïeff made his first appearance as a pianist at Moscow in January, 1875, when he played Brahms's Concerto in D minor, and was loudly praised by critics and the general public, although the concerto was dismissed as an "unthankful" work. Tschaikowsky, as critic, wrote a glowing eulogy of the performance. It had been said, and without contradiction until the appearance of Modest Tschaikowsky's Life of his brother, that Tanéïeff was the first to play Peter's Concerto in B-flat minor in Russia. But the first performance in Russia was at St. Petersburg, November 1, 1875, when Kross was the pianist. Tanéïeff was the first to play the concerto at Moscow, November 12 of the same year, and he was the first to play Tschaikowsky's Concerto in C minor, Pianoforte Fantasia, Trio in A minor, and the posthumous Concerto in E-flat major. Tanéïeff spent some months at Paris, 1876–77. On his return he joined the faculty of the Moscow Conservatory. That Tschaikowsky admired Tanéïeff's talent, and was fond of him as a man, is shown by the correspondence published in Modest Tschaikowsky s Life. Tanéïeff has composed a symphony (played here at a Symphony concert, November 23, 1902); an opera, "The Oresteia" (1895); a concert overture "The Oresteia" (played here at a Symphony concert, February 14, 1903); a cantata, "Johannes Damascenus"; a half-dozen quartets (the one in B-flat minor, Op. 4, was performed here at a Symphony Quartet concert, November 27, 1905), choruses. One of his part songs, "Sunrise, has been sung here two or three times.

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is then given to oboe and first violins, and at last is sounded by the whole orchestra. The second and suave theme is sung by flute and clarinet against wood-wind chords, with harp arpeggios and strings *pizz.* This theme is developed to a mighty fortissimo. The use of these themes is easily discernible. There is a stirring coda.

II. Scherzo, moderato, G minor, 2-4. After a few measures of sportive preluding the first theme is given to flutes, oboe, clarinet. The second theme, of a little more decided character, is announced by flutes, clarinets, and violins. Pochissimo meno mosso. The flutes have a fresh theme, which, undergoing changes and appearing in various tonalities, is expressed finally by the full orchestra.

III. Andante, E-flat, 6-8. The movement is in the nature of a Romance. The chief and expressive theme has been likened to the opening measures of Radamès' famous air, "Celeste Aïda." Heavy chords for the brass change the mood. There is a cantilena for violins and violoncellos. After preluding on the dominant there is a return of the leading motive.

IV. Allegro maestoso, B-flat, 2-2. The movement begins at once, forte, with a martial theme (full orchestra). The other important themes used in this turbulent movement are a heavy motive, announced by bassoons, tuba, and lower strings, and, *animato*, one announced by clarinets, bassoons, violas, violoncellos, while double-classes and kettledrums maintain a pedal-point.

***

Alexander Constantinovitch Glazounoff is the son of a rich publisher and bookseller of St. Petersburg, whose grandfather established the firm in 1782. Alexander was in the "Real" school until his eighteenth year, and he then attended lectures at the University of St. Petersburg as a "voluntary," or non-attached, student. He has devoted himself wholly to music. When he was nine years old, he began to take pianoforte lessons with Elenovsky, a pupil of Felix Dreyschock and a pianist of talent, and it is to him that Glazounoff owed a certain swiftness in performance, the habit of reading at sight, and the rudimentary ideas of harmony. Encouraged by his teacher, Glazounoff ventured to compose, and in 1879 Balakireff

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advised him to continue his general studies and at the same time ground himself in classical music. A year later Balakireff recommended him to study privately with Rimsky-Korsakoff. Glazounoff studied composition and theory with Rimsky-Korsakoff for nearly two years. He himself has said: "We had a great deal of music at home, and everything we played remained fixed in my memory, so that, if I waked in the night, I could reconstruct even in the slightest details all I had heard earlier in the evening."

Following the advice of his teacher, he decided to write a symphony. It was finished in 1881, and performed for the first time with great success, at St. Petersburg, March 29, 1882, at one of the concerts conducted by Balakireff. Later this symphony (in E major) was reorchestrated by the composer four times, and it finally appeared as Op. 5. To the same epoch belong his first string quartet (Op. 1); the suite for piano (Op. 2); two overtures on Greek themes (Op. 3,* 6); his first serenade (Op. 7); and several compositions which were planned then, but elaborated later. In 1884 Glazounoff journeyed in foreign lands. He took part at Weimar in the festival of the Allgemeiner Deutscher Musik-Verein, when his first symphony was performed under the direction of Müller-Hartung. There he met Franz Liszt, who received him most cordially. In 1889 Glazounoff conducted (June 22) at Paris in the concerts of the Trocadéro, which were organized by the music publisher, Belaïeff, his second symphony and the symphonic poem, "Stenka Razine," written in memory of Borodin.

In 1891 the following cablegram, dated St. Petersburg, October 8, was published in the newspapers of Boston:—

"A profound sensation was created here to-day. A young woman from Moscow was arrested, charged with being a Nihilist. She confessed, and admitted that she had left a trunk at the house of a well-known composer, Glazounoff, in which was a revolutionary proclamation. The police proceeded to Glazounoff's house and found the trunk. Glazounoff protested his innocence, declaring that he was utterly ignorant of the contents of the trunk. He was nevertheless compelled to deposit as bail fifteen thousand roubles, in order to avoid arrest pending inquiries to be made in the case."

* This overture was performed at a concert of the Russian Musical Society, led by Anton Rubinstein, the leader of the faction opposed to Balakireff and the other members of the "Cabinet."

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Glazounoff suffered only temporary inconvenience. He was not imprisoned in the fortress of Saint Peter and Saint Paul, nor was he sent to Siberia; and later he wrote a cantata for the coronation of the present Tsar.

In 1897 Glazounoff visited London, and conducted his fourth symphony at a concert of the Philharmonic Society on July 1. (His fifth symphony had been produced in London at a Queen's Hall symphony concert led by Mr. H. J. Wood, January 30* of the same year, and it was performed again at a concert of the Royal College of Music, July 23 of that year, to the disgust of certain hide-bound conservatives. Thus a writer for the *Musical Times* said: "We have now heard M. Glazounoff's symphony twice, and we do not hesitate to protest against a work with such an ugly movement as the Finale being taught at one of our chief music schools. We confess to having twice suffered agonies in listening to this outrageous cacophony, and we are not thin-skinned. The champions of 'nationalism' will tell us that this is the best movement in the work, because it is the most Russian and 'so characteristic'; they may even assure us that we do not require beauty in music. We shall continue to hold exactly opposite views. If *they* find beauty here, it must be of the kind which some people see in the abnormally developed biceps of the professionally strong man. If we are wrong, if this is the coming art, and our protests avail no more than did those of previous generations against the new arts of *their* times, we shall be happy to take off our hat to M. Glazounoff with a *Morituri, te salutant,* and stoically retire to await what we shall consider the doom of the beautiful in music, even as Wotan, the god, awaited the *Götterdämmerung.*"

In 1899 Glazounoff was appointed professor of orchestration at the St. Petersburg Conservatory. In March, 1905, he, Liadoff, and other leading teachers at this institution espoused the cause of Rimsky-Korsakoff, who was ejected from the Conservatory for his sympathy with the students in political troubles, and they resigned their positions. Some months later he resigned his directorship of the Russian Musical

* Mrs. Newmarch, in her article "Glazounoff," in Grove's Dictionary (revised version), gives January 28 as the date; but see "The Year's Music," by A. C. R. Carter (London, 1898), and the *Musical Times* (London) of August, 1897.

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Society. He, Rimsky-Korsakoff, and Liadoff were the conductors of the Russian Symphony Concerts* at St. Petersburg.

Glazounoff's chief works, all published by Belaïeff, are eight symphonies; a Suite caractéristique (Op. 9); several fantasias and symphonic poems, such as "Stenka Razine" (Op. 13), "The Forest" (Op. 19), "The Sea" (Op. 28), "The Kremlin" (Op. 30), "Spring" (Op. 34); orchestral suite, Op. 79, "Aus dem Mittelalter"; concert overtures; "A Slav Festival" (a symphonic sketch based on the finale of a string quartet, Op. 26); five string quartets, a string quintet; two waltzes for orchestra; cantatas, pianoforte pieces, and a few songs.

He is said to find in the ballet the fullest and freest form of musical expression,—not the ballet as it is known in this country, awkward, dull, or the "labored intrepidity of indecorum," but the grand ballet; and he has written pieces of this kind for the St. Petersburg stage:

* For about a dozen years the concerts were given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera Orchestra; but the audiences were extremely small. An enthusiastic band of two hundred or more was faithful in attendance and subscription. Many important works were produced at these concerts, and various answers given to the stranger that wondered at the small attendance. The programmes were confined chiefly to orchestral compositions, and, when—I quote from "A. G.'s" letter to the *Signale* (Leipsic), January 2, 1901—a new pianoforte concerto or vocal composition was introduced, "the pianist or singer is not a celebrity, but a plain, ordinary mortal." This practice of selection was of course repugnant to the general public. "A. G." adds: "The conductors are distinguished musicians, celebrated theorists, delightful gentlemen,—everything but capable conductors; Rimsky-Korsakoff and Glazounoff, who are acknowledged masters of instrumentation, kill their own brilliant works when they put down the pen and take up the stick. Probably the partisan spirit shown in the programmes contributes largely to the failure of the concerts, which are named 'Russian,' but are only the amusement of a fraction of Russian composers, members of the 'Musical Left,' or the 'Young Russian School.' Rubinstein's name never appears on these programmes, Tschaikowsky's name is seldom seen, and many modern Russians are neglected. Pieces by Rimsky-Korsakoff, Glazounoff, Liapunoff, Liadoff, Cui, and others are performed for the first time at these concerts, and awaken general interest; but the public at large does not like politics or musical factions in the concert-hall, and it waits until the works are performed elsewhere. Yet the sincerity, enthusiasm, devotion, of this band of composers and their admirers, are admired throughout Russia." (Rimsky-Korsakoff died after this was written. He died June 21, 1908.)

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"Raymonda," Op. 57; "Ruses d'Amour," Op. 61; "The Seasons," Op. 67; "The Temptation of Damis" (1900). The latest publications of his works as advertised are: Sonata in B-flat minor, for the pianoforte, Op. 74 (1901); Sonata in E, Op. 75; Variations for pianoforte, Op. 72; Sonata in E minor, for pianoforte, Op. 75 (1902); March on a Russian Theme, for orchestra, Op. 76; Symphony No. 7, in F, Op. 77 (1903); Ballade for orchestra, Op. 78 (1903); "Moyen Âge," suite for orchestra, Op. 79 (1903); "Scène dansante," for orchestra, Op. 81; Violin Concerto, Op. 82 (1905); Symphony No. 8, E-flat, Op. 83; "Chant du Destin," dramatic overture for orchestra, Op. 84; two preludes for orchestra: No. 1 in memory of Wladimir Stassoff; No. 2 in memory of Rimsky-Korsakoff, Op. 85; Fantaisie finnoise for orchestra, Op. 88; Introduction et la Danse de Salomée d'après le drame "Salomée de Oscar Wilde," for orchestra, Op. 90; Cortège Solennel performed at the twenty-fifth anniversary of the Russian Symphony Concerts, November 23, 1909, Op. 91; Concerto for Pianoforte with orchestra, Op. 92. He has completed works left behind by Borodin—the opera, "Prince Igor," and the Third Symphony—and others; he has orchestrated works by colleagues; and with Rimsky-Korsakoff he edited a new edition of Glinka's compositions.

At first Glazounoff was given to fantastic and imaginative music. His suites and tone-poems told of carnivals, funerals, the voluptuous East, the forest with wood sprites, water nymphs, and will-of-the-wisps, the ocean, the Kremlin of Moscow with all its holy and dramatic associations. "Stenka Razine" is built on three themes: the first is the melancholy song of the barge-men of the Volga; the second theme, short, savage, bizarre, typifies the hero who gives his name to the piece; and the third, a seductive melody, pictures in tones the captive Persian princess. The chant of the barge-men is that which vitalizes the orchestral piece. It is forever appearing, transformed in a thousand ways. The river is personified. It is alive, enormous. One is reminded of Gogol's description of another Russian stream: "Marvellous is this river in peaceful weather, when it rolls at ease through forests and between mountains. You look at it, and you do not know whether it moves or not, such is its majesty. You would say that it were a road of blue ice, immeasurable, endless, sinuously making its way through verdure. What a delight for the broiling sun to cool his rays in the freshness of clear water, and for the trees on the bank to admire themselves in that looking-glass, the giant that he is! There is not a river like unto this one in the world."

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Concerto in F major for Strings and Two Wind Orchestras.

George Frideric Handel

(Born at Halle, February 23, 1685; died at London, April 14, 1759.)

The present arrangement of movements from Handel's concerto is by Gustav Friedrich Kogel.* It was performed for the first time in Boston, December 28, 1907, Dr. Muck conductor.

Little is known about the history of the original work. It is composed for two bands of two oboes, two horns, bassoons, and for strings. The date of composition is not known. Handel hardly ever dated a manuscript. Chrysander thinks the concerto belongs to Handel's later period, and that it was written between 1740 and 1750. It was published for the first time in the edition of the German Handel Society, 1886. We do not know where or when the work was first performed, or whether it were performed while Handel was alive, though there is every probability that it was.

W. S. Rockstro, in his Life of Handel (1883), gave the following account of the concerto:—

"The volume in the Royal Collection labelled 'Sketches,' which contains the disputed *Magnificat* and the two unpublished versions of 'How beautiful,' contains, also, a long and extremely elaborate composition, which has never yet been brought before the public. M. Schoelcher was evidently aware of the existence of the manuscript; for, at page 139 of his Life of Handel, he quotes it as a proof that certain portions of 'the Messiah' were more fully accompanied than the world has generally supposed.† . . . The manuscript, filling eighty-four pages of paper, exactly similar in size, texture, and water-mark to that used for the *Magnificat*, resembles that work so closely in the character of its handwriting that there can be no doubt that it was produced at very nearly the same period; that is to say, between the years 1737 and 1740. It consists of nine distinct movements . . . the first is a stately *pomposo*. The second introduces the descending passage of semiquavers which forms so prominent a feature in the Hailstone Chorus. The subject of the third begins like that of 'Lift up your heads.' The ninth breaks off at the end of the second bar, and the remaining pages are missing; but the loss is less deplorable than might have been supposed, for the

* Kogel was born January 16, 1849, at Leipsic. He studied at the Conservatory of that city (1863–67), lived some years in Alsace as a music teacher, returned home when the war broke out, worked for the firm of Peters, the music publisher, and in 1874 began his career as a conductor. He conducted in the theatres of Nuremberg, Dortmund, Ghent, Aix-la-Chapelle, Cologne, Leipsic (1883–86), was conductor of the Philharmonic Orchestra, Berlin, in 1887, and in 1891 he became conductor of the Museum Concerts at Frankfort-on-the-Main. In 1903 he was removed, to make a place for Sigismund von Hausegger. He has edited editions of operas and orchestral works, among the latter two concertos of Handel. He conducted on December 4, 5, 18, 19, 1903, and on November 11 and 12, 1904, concerts of the Philharmonic Society of New York in Carnegie Hall.

† Rockstro refers to this remark of Schoelcher: "The volume of MS. (which has been entitled *Sketches*) contains a piece of instrumentation which evidently applies to the chorus 'Lift up your gates'" (*sic*). And then Schoelcher gives the instrumentation of this concerto.—P. H.

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seventh, eighth, and ninth movements are reproduced in a complete though modified form in an organ concerto published by Arnold in 1797."

Kogel has taken five of the movements. The first, Pomposo, F major, 4-4,—"Mr. George Frideric Handel is by far the most superb personage one meets in the history of music,"—is in the conventional form of what is known as the Lully overture. "The form of the overture of Lulli's time consisted of a slow Introduction, generally repeated, and followed by an Allegro in the fugued style; and occasionally included a movement in one of the many dance-forms of the period, sometimes two pieces of this description." (The French overture—the Lully—began with a slow introductory movement; the Italian overture, with a quick movement.) The second movement follows, Allegro, F major, 3-4. The third, A tempo ordinario, F major, 4-4, is the sixth of the original. The fourth is the fourth of the original, Largo, D minor, 12-8, with violin solo.* It partakes of the nature of a Siciliano.† The final movement is the eighth of the original, Allegro, F major, 12-8.

The original is full of Handelian mannerisms, and students of the organ concertos will here and there recognize familiar passages. The instrumentation is often of an antiphonal character; the different wind-choirs answer the strings and *vice versa*. In his method of dividing the orchestra into separate and distinct families Handel anticipated in a measure the processes of modern masters of instrumentation.

It is the fashion in these days to forget the age in which he lived and to speak knowingly of the thinness of his scores. Handel employed two widely differing styles,—one for opera, the other for oratorio. In his concertos he usually treated the instruments as he treated his choruses. When he wrote for opera, his instrumentation was more varied and lighter; yet he has been accused of having abused the orchestral resources, and he was reproached for stunning the ear, as after him were Rossini, Berlioz, Verdi, Wagner.

* At the concert on December 28, 1907, all the violins played.

† The Siciliana, or Siciliano, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells: those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks round the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together. It has also been described as a sort of passe-pied danced to a lively measure of 6-8. A dancing master, Gawlikoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "Music Lexicon" (Leipsic, 1732), classed Siciliana as a Canzonetta: "The Sicilian Canzonetten are after the manner of a gigue, 12-8 or 6-8."

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"BATTI, BATTI, O BEL MASETTO," FROM "DON GIOVANNI" (Act I., No. 12) . . . . . WOLFGANG AMADEUS MOZART

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

The scene is a garden. Masetto reproaches Zerlina for her light behavior with the stranger, Don Giovanni. She assures him that she meant no harm; she was only flattered for the moment; let him strike her, even kill her if he believes her guilty. She then sings:—

Andante grazioso, F major, 2-4.

Batti, batti, O bel Masetto,
La tua povera Zerlina!
Starò qui come agnellina,
Le tue batte ad aspettar.

Lascierò straziarmi il crine,
Lascierò cavarmi gli occhi,
E le care tue manine
Lieta poi saprò baciar.

6-8.

Pace, pace, o vita mia!
In contenti ed allegria
Notte e dì vogliam passar.

Strike, strike, dear Masetto, your poor Zerlina! I will stand like a little lamb and await your blows. I will let you pull me by the hair; I will let you pluck out my eyes, and even then will I gladly kiss your dear hands.

Let us make it up, my sweetheart! And afterwards we will spend the nights and days in contentment and mirth.

The orchestral accompaniment is scored for flute, oboe, bassoon, two horns, and strings, with violoncello obbligato.

"Il Dissoluto Punito osia Il Don Giovanni, dramma giocoso in due atti," libretto by the Abbé da Ponte and the music by Mozart was first performed at Prague, October 29, 1787. Mozart conducted. The part of Zerlina was then taken by Teresa Bondini.

SYMPHONIC POEM NO. 3, "THE PRELUDES" (AFTER LAMARTINE). FRANZ LISZT

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar

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in 1849–50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)." * The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XVme Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt made his first appearance as a composer in the Gewandhaus, Leipsic, with "Les Préludes," the symphonic poem "Mazeppa," the pianoforte concerto in E-flat major (Hans von Bülow, pianist), and his romance "Englein hold im Lockengold" at a concert given for the "Orchester-Pensions-Institut," February 26, 1857. "Mazeppa" shocked the conservatives and provoked polemical articles, also a poem "Franz Liszt in Leipzig" by Peter Cornelius.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The first performance of "Les Préludes" in Boston was at a Philharmonic concert, December 3, 1859, when Arthur Napoleon,† pianist, made his first appearance in the city. "Les Préludes" was performed by the Philharmonic Society of New York, April 30th of the same year.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

* "Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a hand-written score.

† Arthur Napoleao (Napoleone) was born at Oporto, March 6, 1843. He made a sensation as a boy pianist at Lisbon, London (1852), Berlin (1854), studied with Charles Hallé at Manchester, made tours throughout Europe and North and South America, and about 1868 settled in Rio de Janeiro as a dealer in music and musical instruments. After his retirement from the concert stage he composed pieces for pianoforte and orchestra, pianoforte pieces, and he served as a conductor.

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"The Préludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass-drum, cymbals, harp, and strings.

MICAËLA'S AIR, "JE DIS QUE RIEN NE M'ÉPOUVANTE," FROM "CARMEN."

GEORGES BIZET

(Born at Paris, October 25, 1838; baptized Alexandre César Leopold; died at Bougival near Paris, June 3, 1875.)

This air is sung by Micaëla in the third act of "Carmen."

Recitative: Moderato:

C'est des contrebandiers le refuge ordinaire.
Il est ici, je le verrai,
Et le devoir que m'imposera sa mère,
Sans trembler je l'accomplirai!

Air: Andantino molto:

Je dis que rien ne m'épouvante,
Je dis, hélas, que je réponds de moi,
Mais j'ai beau faire la vaillante,
Au fond du cœur je meurs d'effroi!
Seule en ce lieu sauvage,
Toute seule, j'ai peur, mais j'ai tort d'avoir peur;
Vous me donnerez du courage,
Vous me protègerez, Seigneur!

Allegro molto moderato:

Je vais voir de près cette femme
Dont les artifices maudits
Ont fini par faire un infâme
De celui que j'aimais jadis!
Elle est dangereuse, elle est belle!
Mais je ne veux pas avoir peur!
Je parlerai haut devant elle,
Vous me protègerez, Seigneur.

Tempo I.

Je dis que rien ne m'épouvante, etc.

Recitative:

Here's where the smugglers dwell, where they meet one another:
Him shall I see, he will be here!
The duty trusted to me by his mother,
I shall do calmly, without fear!

Air:

I say that by fear I'm not haunted,
  I say, alas! nobly I'll play my part;
But, tho' I wear a mien undaunted,
  Dismay and dread so gnaw my heart.
Lone in this fastness dreary,
  All alone, I'm afraid, yet wrong it is to fear;
Lord, give me courage never weary;
    On Thee I call, and Thou wilt hear!

I shall see this woman detested,
  Whose wanton cunning I will prove!
Who of honor him has divested,
  Whom I did love, whom still I love!
She's wily and false, she's a beauty,
  But I will never yield to fear,
Before her I'll speak, 'tis my duty,
  But in that hour, O Lord, be ever near.

I say that by fear I'm not haunted, etc.*

"Carmen," an *opéra-comique* in four acts, libretto by Henri Meilhac and Ludovic Halévy, music by Bizet, was produced at the Opéra-Comique, Paris, March 3, 1875. The cast was as follows: Don Jose, Lhérie; Escamillo, Bouhy; Le Dancaïre, Potel; Le Remendado, Barnolt; Zuniga, Dufriche; Moralès, Duvernoy; Lillas Pastia, Nathan; Un Guide, Teste; Carmen, Mme. Galli-Marié; Micaëla, Miss Marguerite Chapuy;† Frasquita, Miss Ducasse; Mercedès, Miss Chevalier.

The air of Micaëla was composed by Bizet originally for an opéra, "Griselidis" (libretto by Sardou), which Bizet never completed, although he declared in 1871 that the work was well under way.

The original key of the air is E-flat major. The accompaniment is scored for two flutes, oboe, English horn, two clarinets, two bassoons, four horns, three trombones, kettledrums, and the usual strings.

Overture to "The Flying Dutchman" . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It was sketched at Meudon near Paris in September, 1841, and com-

*This translation by Arthur Westbrook for "Songs from the Operas; for soprano," edited by H. E. Krehbiel, is published here through the courtesy of Oliver Ditson Company.

†Marguerite Chopis, known as Chapuy, was born at Bordeaux, July 21, 1852. In 1869 she took the second prize for comedy at the Paris Conservatory. She made her début at the Vaudeville, Paris, October 9, 1869, and afterward was at the Opéra-Comique and at Angoulême and at Bourges. She left the Opéra-Comique late in 1876, and, marrying Captain André, then acting minister of war, left the stage.

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pleted and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's ballad, and it is worked up with great energy.

***

Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera, and it should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

"Der fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter; the steersman, Bielezizky. Wagner conducted.

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The first performance in America was in Italian, "Il Vascello Fantasma," at Philadelphia, November 8, 1876, by Mme. Pappenheim's Company.

The first performance in Boston was in English at the Globe Theatre, March 14, 1877: Senta, Clara Louise Kellogg; Eric, Joseph Maas; Daland, George A. Conly; the steersman, C. H. Turner; Mary, Marie Lancaster; Vanderdecken, the Dutchman, William Carleton.

***

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment; he was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing-vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

In Paris Wagner became acquainted with Heine, and they talked together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing."

How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the scenario for 500 francs, how "Le Vaisseau Fantôme, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, November 9, 1842, and failed,—there were eleven performances,—all this has been told in programme-books of these concerts. Music was set by Ernst Lebrecht Tschirch (1819–52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852; Riemann says it was not performed.

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Programme

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AT 8.00

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AT 8.00

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Glazounoff . . . . Symphony in B-flat major, No. 5, Op. 55

I. Moderato maestoso; Allegro.
II. Scherzo: Moderato; Pochissimo meno mosso.
III. Andante.
IV. Allegro maestoso.

Rimsky-Korsakoff . . . Caprice on Spanish Themes, Op. 34

I. Alborada.
II. Variations.
III. Alborada.
IV. Scene and Gypsy Song.
V. Fandango of the Asturias.

Bizet . . . Suite No. 1, from the Music for Alphonse Daudet's Play, "L'Arlésienne"

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II. Minuetto.
III. Adagietto.
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Symphony in B-flat major, No. 5, Op. 55. Alexander Glazounoff

(Born at St. Petersburg, August 10, 1865; now living there.)

Glazounoff's fifth symphony was composed at St. Petersburg in 1895. It was published in 1896. It was performed for the first time in March, 1896, at one of the concerts of the New Russian School, organized by the publisher Belaïeff in St. Petersburg. The scherzo was then repeated in response to compelling applause. The first performance of the symphony in the United States was at a concert of the Philharmonic Society of New York, Anton Seidl conductor, March 5, 1898. The first performance in Boston was at a concert of the Boston Symphony Orchestra, November 24, 1906, Dr. Muck conductor.

The symphony, dedicated to Serge Tanéïeff,* is scored for three flutes (one interchangeable with piccolo), two oboes, three clarinets, one bass clarinet, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, bass drum, triangle, cymbals, little bells, harp, and strings.

I. Moderato maestoso, B-flat, 4-4. In this introductory section the sturdy chief theme of the allegro which follows is hinted at forcibly, and it is given to clarinets, bassoons, horns, tuba, and lower strings. There is preluding. The Allegro is in 2-2 and then 3-4. The first

* Serge Tanéïeff was born in the government Vladimir, Russia, November 25, 1856. He is now living at Moscow. He studied the pianoforte with Nicholas Rubinstein and composition with Tschaikowsky at the Moscow Conservatory, of which he was afterward for some time (1885–89) the director, and was also teacher of theory in the school, a position that he still holds, or, at least, did hold a short time ago. (The Russian music schools have seen troublous times during the last year and a half, and resignations and dismissals have been frequent.) Tanéïeff made his first appearance as a pianist at Moscow in January, 1875, when he played Brahms's Concerto in D minor, and was loudly praised by critics and the general public, although the concerto was dismissed as an "unthankful" work. Tschaikowsky, as critic, wrote a glowing eulogy of the performance. It had been said, and without contradiction until the appearance of Modest Tschaikowsky's Life of his brother, that Tanéïeff was the first to play Peter's Concerto in B-flat minor in Russia. But the first performance in Russia was at St. Petersburg, November 1, 1875, when Kross was the pianist. Tanéïeff was the first to play the concerto at Moscow, November 12 of the same year, and he was the first to play Tschaikowsky's Concerto in C minor, Pianoforte Fantasia, Trio in A minor, and the posthumous Concerto in E-flat major. Tanéïeff spent some months at Paris, 1876–77. On his return he joined the faculty of the Moscow Conservatory. That Tschaikowsky admired Tanéïeff's talent, and was fond of him as a man, is shown by the correspondence published in Modest Tschaikowsky s Life. Tanéïeff has composed a symphony (played here at a Symphony concert, November 23, 1902); an opera, "The Oresteia" (1895); a concert overture "The Oresteia" (played here at a Symphony concert, February 14, 1903); a cantata, "Johannes Damascenus"; a half-dozen quartets (the one in B-flat minor, Op. 4, was performed here at a Symphony Quartet concert, November 27, 1905), choruses. One of his part songs, "Sunrise, has been sung here two or three times.

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theme, which has been likened to the Sword motive in the "Ring," is announced by bassoon and violoncellos, while clarinets sustain. It is then given to oboe and first violins, and at last is sounded by the whole orchestra. The second and suave theme is sung by flute and clarinet against wood-wind chords, with harp arpeggios and strings *pizz.* This theme is developed to a mighty fortissimo. The use of these themes is easily discernible. There is a stirring coda.

II. Scherzo, moderato, G minor, 2-4. After a few measures of sportive preluding the first theme is given to flutes, oboe, clarinet. The second theme, of a little more decided character, is announced by flutes, clarinets, and violins. Pochissimo meno mosso. The flutes have a fresh theme, which, undergoing changes and appearing in various tonalities, is expressed finally by the full orchestra.

III. Andante, E-flat, 6-8. The movement is in the nature of a Romance. The chief and expressive theme has been likened to the opening measures of Radamès' famous air, "Celeste Aïda." Heavy chords for the brass change the mood. There is a cantilena for violins and violoncellos. After preluding on the dominant there is a return of the leading motive.

IV. Allegro maestoso, B-flat, 2-2. The movement begins at once, forte, with a martial theme (full orchestra). The other important themes used in this turbulent movement are a heavy motive, announced by bassoons, tuba, and lower strings, and, *animato,* one announced by clarinets, bassoons, violas, violoncellos, while double-classes and kettledrums maintain a pedal-point.

***

Alexander Constantinovitch Glazounoff is the son of a rich publisher and bookseller of St. Petersburg, whose grandfather established the firm in 1782. Alexander was in the "Real" school until his eighteenth year, and he then attended lectures at the University of St. Petersburg as a "voluntary," or non-attached, student. He has devoted himself wholly to music. When he was nine years old, he began to take pianoforte lessons with Elenovsky, a pupil of Felix

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Dreyschock and a pianist of talent, and it is to him that Glazounoff owed a certain swiftness in performance, the habit of reading at sight, and the rudimentary ideas of harmony. Encouraged by his teacher, Glazounoff ventured to compose, and in 1879 Balakireff advised him to continue his general studies and at the same time ground himself in classical music. A year later Balakireff recommended him to study privately with Rimsky-Korsakoff. Glazounoff studied composition and theory with Rimsky-Korsakoff for nearly two years. He himself has said: "We had a great deal of music at home, and everything we played remained fixed in my memory, so that, if I waked in the night, I could reconstruct even in the slightest details all I had heard earlier in the evening."

Following the advice of his teacher, he decided to write a symphony. It was finished in 1881, and performed for the first time with great success, at St. Petersburg, March 29, 1882, at one of the concerts conducted by Balakireff. Later this symphony (in E major) was reorchestrated by the composer four times, and it finally appeared as Op. 5. To the same epoch belong his first string quartet (Op. 1); the suite for piano (Op. 2); two overtures on Greek themes (Op. 3,* 6); his first serenade (Op. 7); and several compositions which were planned then, but elaborated later. In 1884 Glazounoff journeyed in foreign lands. He took part at Weimar in the festival of the Allgemeiner Deutscher Musik-Verein, when his first symphony was performed under the direction of Müller-Hartung. There he met Franz Liszt, who received him most cordially. In 1889 Glazounoff conducted (June 22) at Paris in the concerts of the Trocadéro, which were organized by the music publisher, Belaïeff, his second symphony and the symphonic poem, "Stenka Razine," written in memory of Borodin.

In 1891 the following cablegram, dated St. Petersburg, October 8, was published in the newspapers of Boston:—

"A profound sensation was created here to-day. A young woman from Moscow was arrested, charged with being a Nihilist. She confessed, and admitted that she had left a trunk at the house of a well-known composer, Glazounoff, in which was a revolutionary proclamation. The police proceeded to Glazounoff's house and found the trunk. Glazounoff protested his innocence, declaring that he was utterly

* This overture was performed at a concert of the Russian Musical Society, led by Anton Rubinstein, the leader of the faction opposed to Balakireff and the other members of the "Cabinet."

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ignorant of the contents of the trunk. He was nevertheless compelled to deposit as bail fifteen thousand roubles, in order to avoid arrest pending inquiries to be made in the case."

Glazounoff suffered only temporary inconvenience. He was not imprisoned in the fortress of Saint Peter and Saint Paul, nor was he sent to Siberia; and later he wrote a cantata for the coronation of the present Tsar.

In 1897 Glazounoff visited London, and conducted his fourth symphony at a concert of the Philharmonic Society on July 1. (His fifth symphony had been produced in London at a Queen's Hall symphony concert led by Mr. H. J. Wood, January 30* of the same year, and it was performed again at a concert of the Royal College of Music, July 23 of that year, to the disgust of certain hide-bound conservatives. Thus a writer for the *Musical Times* said: "We have now heard M. Glazounoff's symphony twice, and we do not hesitate to protest against a work with such an ugly movement as the Finale being taught at one of our chief music schools. We confess to having twice suffered agonies in listening to this outrageous cacophony, and we are not thin-skinned. The champions of 'nationalism' will tell us that this is the best movement in the work, because it is the most Russian and 'so characteristic'; they may even assure us that we do not require beauty in music. We shall continue to hold exactly opposite views. If *they* find beauty here, it must be of the kind which some people see in the abnormally developed biceps of the professionally strong man. If we are wrong, if this is the coming art, and our protests avail no more than did those of previous generations against the new arts of *their* times, we shall be happy to take off our hat to M. Glazounoff with a *Morituri, te salutant,* and stoically retire to await what we shall consider the doom of the beautiful in music, even as Wotan, the god, awaited the *Götterdämmerung.*"

In 1899 Glazounoff was appointed professor of orchestration at the St. Petersburg Conservatory. In March, 1905, he, Liadoff, and other leading teachers at this institution espoused the cause of Rimsky-Korsakoff, who was ejected from the Conservatory for his sympathy with the students in political troubles, and they resigned their positions. Some months later he resigned his directorship of the Russian Musical

* Mrs. Newmarch, in her article "Glazounoff," in Grove's Dictionary (revised version), gives January 28 as the date; but see "The Year's Music," by A. C. R. Carter (London, 1898), and the *Musical Times* (London) of August, 1897.

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Society. He, Rimsky-Korsakoff, and Liadoff were the conductors of the Russian Symphony Concerts* at St. Petersburg.

Glazounoff's chief works, all published by Belaïeff, are eight symphonies; a Suite caractéristique (Op. 9); several fantasias and symphonic poems, such as "Stenka Razine" (Op. 13), "The Forest" (Op. 19), "The Sea" (Op. 28), "The Kremlin" (Op. 30), "Spring" (Op. 34); orchestral suite, Op. 79, "Aus dem Mittelalter"; concert overtures; "A Slav Festival" (a symphonic sketch based on the finale of a string quartet, Op. 26); five string quartets, a string quintet; two waltzes for orchestra; cantatas, pianoforte pieces, and a few songs.

He is said to find in the ballet the fullest and freest form of musical expression,—not the ballet as it is known in this country, awkward, dull, or the "labored intrepidity of indecorum," but the grand ballet; and he has written pieces of this kind for the St. Petersburg stage: "Raymonda," Op. 57; "Ruses d'Amour," Op. 61; "The Seasons," Op. 67; "The Temptation of Damis" (1900). The latest publications of his works as advertised are: Sonata in B-flat minor, for the pianoforte, Op. 74 (1901); Sonata in E, Op. 75; Variations for pianoforte, Op. 72; Sonata in E minor, for pianoforte, Op. 75 (1902); March on a Russian Theme, for orchestra, Op. 76; Symphony No. 7, in F, Op. 77 (1903); Ballade for orchestra, Op. 78 (1903); "Moyen Âge," suite for orchestra, Op. 79 (1903); "Scène dansante," for orchestra, Op. 81; Violin Concerto, Op. 82 (1905); Symphony No. 8, E-flat, Op. 83; "Chant du Destin," dramatic overture for orchestra, Op. 84; two preludes for orchestra: No. 1 in memory of Wladimir Stassoff; No. 2 in memory of Rimsky-Korsakoff, Op. 85; Fantaisie finnoise for orchestra, Op. 88; Introduction et la Danse de Salomée d'après le drame "Salomée de Oscar Wilde," for orchestra, Op. 90; Cortège Solennel

* For about a dozen years the concerts were given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera Orchestra; but the audiences were extremely small. An enthusiastic band of two hundred or more was faithful in attendance and subscription. Many important works were produced at these concerts, and various answers given to the stranger that wondered at the small attendance. The programmes were confined chiefly to orchestral compositions, and, when—I quote from "A. G.'s" letter to the *Signale* (Leipsic), January 2, 1901—a new pianoforte concerto or vocal composition was introduced, "the pianist or singer is not a celebrity, but a plain, ordinary mortal." This practice of selection was of course repugnant to the general public. "A. G." adds: "The conductors are distinguished musicians, celebrated theorists, delightful gentlemen,—everything but capable conductors; Rimsky-Korsakoff and Glazounoff, who are acknowledged masters of instrumentation, kill their own brilliant works when they put down the pen and take up the stick. Probably the partisan spirit shown in the programmes contributes largely to the failure of the concerts, which are named 'Russian,' but are only the amusement of a fraction of Russian composers, members of the 'Musical Left,' or the 'Young Russian School.' Rubinstein's name never appears on these programmes, Tschaikowsky's name is seldom seen, and many modern Russians are neglected. Pieces by Rimsky-Korsakoff, Glazounoff, Liapunoff, Liadoff, Cui, and others are performed for the first time at these concerts, and awaken general interest; but the public at large does not like politics or musical factions in the concert-hall, and it waits until the works are performed elsewhere. Yet the sincerity, enthusiasm, devotion, of this band of composers and their admirers, are admired throughout Russia." (Rimsky-Korsakoff died after this was written. He died June 21, 1908.)

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performed at the twenty-fifth anniversary of the Russian Symphony Concerts, November 23, 1909, Op. 91; Concerto for Pianoforte with orchestra, Op. 92. He has completed works left behind by Borodin—the opera, "Prince Igor," and the Third Symphony—and others; he has orchestrated works by colleagues; and with Rimsky-Korsakoff he edited a new edition of Glinka's compositions.

At first Glazounoff was given to fantastic and imaginative music. His suites and tone-poems told of carnivals, funerals, the voluptuous East, the forest with wood sprites, water nymphs, and will-of-the-wisps, the ocean, the Kremlin of Moscow with all its holy and dramatic associations. "Stenka Razine" is built on three themes: the first is the melancholy song of the barge-men of the Volga; the second theme, short, savage, bizarre, typifies the hero who gives his name to the piece; and the third, a seductive melody, pictures in tones the captive Persian princess. The chant of the barge-men is that which vitalizes the orchestral piece. It is forever appearing, transformed in a thousand ways. The river is personified. It is alive, enormous. One is reminded of Gogol's description of another Russian stream: "Marvellous is this river in peaceful weather, when it rolls at ease through forests and between mountains. You look at it, and you do not know whether it moves or not, such is its majesty. You would say that it were a road of blue ice, immeasurable, endless, sinuously making its way through verdure. What a delight for the broiling sun to cool his rays in the freshness of clear water, and for the trees on the bank to admire themselves in that looking-glass, the giant that he is! There is not a river like unto this one in the world."

CAPRICE ON SPANISH THEMES, OP. 34.

NICOLAS ANDREJEVITCH RIMSKY-KORSAKOFF.

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at St. Petersburg, June 21, 1908.)

Rimsky-Korsakoff's "Capriccio Espagnol" was performed for the first time in St. Petersburg at a Russian Symphony Concert, October 31,† 1887. The composer conducted.

The caprice was performed at one of Anton Seidl's Popular Orches-

* This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music lexicons give May 21.

† This date, given on the title-page of the score, is probably according to the Russian calendar. The date in our calendar would be November 12, 1887.

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tral Concerts at Brighton Beach, New York, by the Metropolitan Orchestra in 1891, at one of the concerts that were given from June 27 to September 7.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Dr. Muck conductor, February 15, 1908.

The Caprice is dedicated to the artists of the orchestra of the Imperial Russian Opera House of St. Petersburg. The names, beginning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The Caprice is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side-drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and strings.

The movements, according to the direction of the composer, are to be played without intervening pauses.

I. Alborada. Vivo e strepitoso, A major, 2-4. *Alborado*, derived from the Spanish word, *albor*, whiteness, dawn (Latin, *albor*, whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade*, which is applied also to festival music at daybreak in honor of an army officer.

This serenade opens with the wild, tempestuous chief theme, which is given to the full orchestra. There is a subsidiary theme for the wood-wind instruments. Both themes are repeated twice by solo

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clarinet, accompanied by horns and bassoons, and strings *pizz.* A delicate cadenza for solo violin brings the close, pianissimo.

II. Variations. Andante con moto, F major, 3-8. The horns give out the theme with a rocking accompaniment for strings. Before this theme is ended, the strings have the first variation. The second variation, poco meno mosso, is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, tempo primo, E major, organ-point on B, is for wood-wind, two horns, and two 'cellos, accompanied by sixteenth notes for clarinet and violins. The fifth, F major, is for full orchestra. A cadenza for solo flute brings the end.

III. Alborada. Vivo e strepitoso, B-flat major, 2-4. This movement is a repetition of the first, transposed to B-flat major and with different instrumentation. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin, and the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. Allegretto, D minor, 6-8. The dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm in gypsy fashion for horns and trumpets. The drum-roll continues, now *ppp*, and the second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettle-drum roll. The fourth, also free, is for clarinet over a roll of cymbals. The oboe gives a short version of the theme, The fifth cadenza is for harp with triangle. The gypsy song begins after a harp glissando. It is attacked savagely by the violins, and is punctuated by trombone and tuba chords and with cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure of accompaniment. The two themes are alternated, and there is a side theme for solo 'cello. Then the strings, *quasi guitara*, hint at the fandango rhythm of the last movement, and accompany the gypsy song, now blown staccato by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings alternating with harmonics *pizz.* The pace grows more and more furious, animato, and leads into the Finale.

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V. Fandango of the Asturias. A major, 3-4.

The origin of the word "fandango" is obscure. The larger Spanish dictionaries question the derivation from the Latin "fidicinare," to play upon the lyre or any other stringed instrument. Some admit a Negro origin. In England of the eighteenth century a ball was commonly called a fandango. Mrs. Grove says that the Spanish word means "go and dance," but she does not give any authority for her statement. The dance is a very old one; it was possibly known in ancient Rome. Desrat looked upon it as a survival of Moorish dances, a remembrance of the voluptuous dances of antiquity. "The fandango of the theatre differs from that of the city and the parlor: grace disappears to make room for gestures that are more or less decent, not to say free, stamped with a triviality that is often shameless." Let us quote from Vuillier: "'Like an electric shock, the notes of the Fandango animate all hearts,' says another writer. 'Men and women, young and old, acknowledge the power of this air over the ears and soul of every Spaniard. The young men spring to their places, rattling castanets, or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exactest time with tapping heels. Partners tease and entreat and pursue each other by turns. Suddenly the music stops, and each dancer shows his skill by remaining absolutely motionless, bounding again into the full life of the Fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tic-tac of heels (*taconeos*), the crack of fingers and castanets, the supple swaying of the dancers, fill the spectators with ecstasy.' The music whirls along in a rapid triple time. Spangles glitter; the sharp clank of ivory and ebony castanets beats out the cadence of strange, throbbing, deafening notes—assonances unknown to music, but curiously characteristic, effective, and intoxicating. Amidst the rustle of silks, smiles gleam over white teeth, dark eyes sparkle and droop, and flash up again in flame. All is flutter and glitter, grace and animation—quivering, sonorous, passionate, seductive. *Olè! Olè!* Faces beam and eyes burn. *Olè, Olè!* The bolero intoxicates, the fandango inflames."

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The principality of the Asturias, "the Wales of the peninsula," was the refuge of the aborigines. Neither the Romans nor the Moors conquered it, and it afterward became the cradle of the Gotho-Hispano monarchy. In Richard Ford's time—his famous "Handbook for travellers in Spain" was first published in 1845—the costume of the lower classes was Swiss-like. "The females, when dressed in their best, wear bodices of yellow or green, laced in front and adorned with gold *joyas** and coral necklaces. Dark-colored serges and black mantles or *dengues* are thrown over the head; sometimes pretty handkerchiefs are used, which are tied closely over the front, while the hair hangs down behind in long plaits or trenzas. The Gallician *madreñas*, or French-like wooden shoes, are also replaced by leather ones, and a small sôck, edged with red or yellow, is worn over the stockings. The men generally have white felt caps turned up with green, and delight in skittles. Both sexes are kind, civil, and well-mannered, especially the women, who are gentle and attentive to the stranger. Their homes may indeed be humble, and their costume homely; but, far away from cities, the best qualities of the heart have never been corrupted; a tribute which none who, like ourselves, have ridden over these rugged districts, and shared in their unbought courtesies and hospitalities, will ever deny them." But see George Borrow's "Bible in Spain," chapters xxxii.–xxxiv., concerning the dangers in travelling in this region. Borrow was in the Asturias in 1837.

The chief theme of the fandango in this "Spanish Caprice" is announced immediately by the trombones, and a related theme for wood-wind instruments follows. Both themes are repeated by oboes and violins, while flutes and clarinets have figures in accompaniment. There is a variation in dance form for solo violin. The chief theme in a modified version is given to bassoons and 'cellos. The clarinet has a solo with fandango accompaniment, and the dance grows more and more furious, until the chief theme is heard again from the trombones. The fandango suddenly is changed into the Alborada of the first movement, "Coda, vivo." There is a short closing Presto.

* *Joya* is Spanish for a jewel, any precious thing. It also has other meanings. *Joyas* is often used to denote all the clothes and apparel belonging to a woman.—P. H.

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SUITE NO. 1, FROM "L'ARLÉSIENNE" . . . . . GEORGES* BIZET

(Born at Paris, October 25, 1838; died at Bougival the night of June 2–3, 1875.)

When Léon Carvalho was manager of the Vaudeville Theatre, Paris, he wished to revive the melodrama, the dramatic piece with incidental and at times accentuating music. He chose as dramatist Alphonse Daudet, who happened to have a Provençal play ready for the Vaudeville. He chose as musician Bizet, whose "Djamileh," an opera in one act, produced at the Opéra-Comique on May 22, 1872, had been praised by only a few critics. The libretto and the incapacity of a Mme. Prelly, a woman of society who longed for applause as a public singer, did woful injury to the composer. Bizet was accused of being a Wagnerite, and Wagner was not then in fashion.

"L'Arlésienne," a piece in three acts, was produced at the Vaudeville on October 1, 1872. The cast was as follows: Balthazar, Parade; Fréderi, Abel; Mitifio, Régnier; Le Patron Marc, Colson; Francet, Cornaglia; L'Équipage, Lacroix; Rose Mamaï, Mme. Fargueil; Mère Renaud, Mme. Alexis; L'Innocent, Miss Morand; Vivette, Jeanne Bartet. The play was not liked, and there were only fifteen performances. Various objections were made against it: there was no action; it was "too literary"; it was too psychological, etc. The audience chattered or yawned during the prelude and the entr'actes. Good-natured dramatic critics asked why there was such "orchestral cacophony"; but the menuet-intermezzo pleased by its frank, gay rhythm. The music as a whole shared the fate of the piece. "Its character harmonizes happily with the general color of the work. . . . There is nothing distinguished in the score. . . . The composer seems to have wished to hide himself behind the dramatist. The melodrama thus loses in importance."

Now the orchestra at the Vaudeville was singularly composed. According to Adolphe Jullien, it was made up of seven first violins, no second violins, two violas, five 'cellos, two double-basses, flute, oboe,

* Alexandre César Léopold Bizet is the name of the composer of "Carmen." The name Georges was given to him by his godfather; and as Georges he was always known to his family, his friends, and the world at large. Only in official papers, as a citizen of France, and in the archives of the Conservatory, was he named Alexandre César Léopold.

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cornet-à-pistons, two horns, two bassoons, drums, harmonium, piano. Charles Pigot gives a different list: two flutes, an oboe interchangeable with English horn, one clarinet, two bassoons, one saxophone, two horns, kettledrums, seven violins, one viola, five 'cellos, two double-basses, pianoforte.* Pigot says the harmonium was put in the wings to support the choruses in this particular piece, and it was played now by Bizet and now by Guiraud.† For this orchestra Bizet wrote his original score. The conductor was Constantin.‡

After the failure of the piece Bizet chose certain numbers out of the twenty-seven, rescored them, and arranged them in the form of a suite. The first performance of this version was at a Pasdeloup concert on November 10, 1872. The first performance of this suite in Boston was at a Philharmonic concert on April 2, 1881. After the death of Bizet a suite No. 2 was arranged by Guiraud from other numbers of the melodrama.

This suite is scored for two flutes, two oboes (the second of which is interchangeable with cor anglais in the first movement), two clarinets, two bassoons, alto saxophone, four horns, two trumpets, two cornets, three trombones, kettledrums, snare-drum, harp, strings.

"L'Arlésienne" was revived at the Odéon, Paris, on May 5, 1885, when Bizet's revised score was played by Colonne's orchestra. Paul Mounet was the Balthazar; Lambert the younger, Fréderi; Aimée Jeanne Tessandier, Rose Mamaï; Irma Crosnier, Mère Renaud; Eugénie Yahne, L'Innocent; and Miss Hadamard, Vivette. Edmond de Goncourt, in the "Journal des Goncourts," wrote about this first performance: "Public cold, icy cold. Mme. Daudet beats her fan about her with the angry rustling of the wings of fighting birds. Audience still cold, ready to titter and sneer at the piece. It applauds the music enthusiastically. Suddenly Mme. Daudet, who is leaning in a state

* Ernest Reyer gave the same list of instruments in his review published in the *Journal des Débats*.

† Ernest Guiraud was born at New Orleans (U.S.A.) in 1837; he died at Paris in 1892. Educated at the Paris Conservatory, he took the *Prix de Rome* in 1859. He wrote operas, orchestral suites and overtures, pieces for solo instruments, songs, and a Treatise on Instrumentation. He taught at the Conservatory, and was a member of the Institute.

‡ Titus Charles Constantin, born at Marseilles in 1835, died at Paris in 1891. A conductor of concert, theatre, and opera orchestras, he wrote some overtures and other pieces.

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of pitiful depression against the side of the box, exclaims: 'I'm going home to bed; it makes me sick to stay here.' Thank God, with the third act the piece goes, and its quality and the acting of Tessandier provoke loud applause in the last scenes." Here is a list of the performances at the Odéon: 1885, 60; 1886, 14; 1887, 42; 1889, 8; 1890, 19; 1891, 6; 1898, 30; 1899, 11; 1906, 30; 1901, 9; 1902, 15; 1903, 18; 1904, 20; 1905, 20; 1906, 9; 1907, 21.

The piece was performed with Bizet's music in Germany for the first time on September 8, 1899, at Bremen. "The Woman of Arles," a version by Charles H. Meltzer and Willy Schulz, was produced at the Broadway Theatre, New York, on March 22, 1897, when Agnes Booth was the Rose Mamaï; Rosa Rand, Mère Renaud; Florence Thornton, The Innocent; Mary Haines, Vivette; Charles M. Kent, Balthazar; John Kellerd, Fréderi. The other parts were taken by Augustus Cook, Horace Lewis, Walter Craven.* Mr. Seidl led the orchestra.

An opera in four acts founded on Daudet's piece and entitled "L'Arlesiana," libretto by Leopoldo Marenco, music by Francesco Ciléa, was produced at the Lyric Theatre, Milan, on November 27, 1897. Three numbers were encored, and the composer was called before the curtain twenty-one times. The chief singers were Mmes. Frida Rici-De Paz, Tracey, and Orlandi; and Messrs. Caruso, Casini, Aristi, and Frigotti.

Daudet's "L'Arlésienne," reproduced on the cinematograph in Paris by Pathé Frères, was presented at a special performance at the Alhambra, London, November 20, 1908, and at that theatre later in the month. An English version of Daudet's play by Jocelyn Brandon was entitled "The Love that Kills."

* Laura Moore sang an air in this performance. Born at Terre Haute, January 6, 1863, she took the first prize for singing at the Paris Conservatory in 1885. She sang Ophelia in Thomas's "Hamlet" early in 1888 at the Opéra, but her voice was not large enough for the hall. On her return to this country she sang for a time in concert and in operetta. Thus she was heard in Boston in "The Oolah" (1889) and in "The Lion Tamer" (1893).

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Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar in 1849–50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)." * The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XVme Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

* "Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a hand-written score.

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Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The first performance of "Les Préludes" in Boston was at a Philharmonic concert, December 3, 1859, when Arthur Napoleon,* pianist, made his first appearance in the city. "Les Préludes" was performed by the Philharmonic Society of New York, April 30th of the same year.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempest is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Préludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass-drum, cymbals, harp, and strings.

* Arthur Napoleao (Napoleone) was born at Oporto, March 6, 1843. He made a sensation as a boy pianist at Lisbon, London (1852), Berlin (1854), studied with Charles Hallé at Manchester, made tours throughout Europe and North and South America, and about 1868 settled in Rio de Janeiro as a dealer in music and musical instruments. After his retirement from the concert stage he composed pieces for pianoforte and orchestra, pianoforte pieces, and he served as a conductor.

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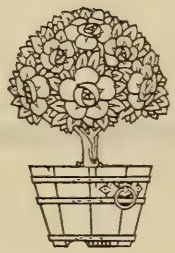

WEDNESDAY EVENING, OCTOBER 15

AT 8.00

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Boston Symphony Orchestra

Thirty-third Season, 1913–1914

Dr. KARL MUCK, Conductor

WEDNESDAY EVENING, OCTOBER 15

AT 8.00

PROGRAMME

Beethoven . . . . . Symphony in A major, No. 7, Op. 92

I. Poco Sostenuto; Vivace.
II. Allegretto.
III. Presto: Presto meno assai.
IV. Allegro con brio.

Brahms . . . . . "Tragic" Overture, Op. 81

Schumann . Concerto in A minor, for Pianoforte and Orchestra, Op. 54

I. Allegro affettuoso.
II. Intermezzo: Andantino grazioso.
III. Allegro vivace.

Wagner . . . . Overture to "The Flying Dutchman"

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SYMPHONY IN A MAJOR, NO. 7, OP. 92 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The first sketches of this symphony were made by Beethoven probably before 1811 or even 1810. Several of them in the sketch-book that belonged to Petter of Vienna, and was analyzed by Nottebohm, were for the first movement. Two sketches for the famous allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1818 to Count Rasoumoffsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but he did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12. The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert of Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three equale for four trom-

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bones, the sonata in G major for pianoforte and violin, Op. 96, some of the Irish and Welsh melodies for Thomson.

The score of the symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexiewna of All the Russias.

The first performance of the symphony was at Vienna, in the large hall of the university, on December 8, 1813.

Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

This Johann Nepomuk Mälzel (Mälzl) was born at Regensburg, August 15, 1772. He was the son of an organ-builder. In 1792 he settled at Vienna as a music teacher, but he soon made a name for himself by inventing mechanical music works. In 1808 he was appointed court mechanician, and in 1816 he constructed a metronome, though Winkel, of Amsterdam, claimed the idea as his. Mälzel also made ear-trumpets, and Beethoven tried them, as he did others. His life was a singular one, and the accounts of it are contradictory. Two leading French biographical dictionaries insist that Mälzel's "brother Leonhard" invented the mechanical toys attributed to Johann, but they are wholly wrong. Fétis and one or two others state that he took the panharmonicon with him to the United States in 1826, and sold it at Boston to a society for four hundred thousand dollars,—an incredible statement. No wonder that the Count de Pontécoulant, in his "Organographie," repeating the statement, adds, "I think there is an extra cipher." But Mälzel did visit America, and he spent several years here. He landed at New York, February 3, 1826, and the *Ship News* announced the arrival of "Mr. Maelzel, Professor of Music and Mechanics, inventor of the panharmonicon and the Musical Time Keeper." He brought with him the famous automata,—the Chess Player, the Austrian Trumpeter, and the Rope Dancers,—and he opened an exhibition of them at the National Hotel, 112 Broadway, April 13, 1826. The Chess Player was invented by Wolfgang von Kempelen. Mälzel bought it at the sale of von Kempelen's effects after the death of the latter, at Vienna, and made unimportant improvements. The Chess Player had strange adventures. It was owned for a time by Eugène Beauharnais, when he was viceroy of the kingdom of Italy, and Mälzel had much trouble in getting it away from him. Mälzel gave an exhibition in Boston at Julien Hall, on a corner of Milk and Congress Streets. The exhibition opened September 13, 1826, and closed October 28 of that year. He visited Boston again in 1828 and 1833. On his second visit he added "The Conflagration of Moscow," * panorama, which he sold to three Bostonians for six thousand dollars.

* See in "The Life and Writings of Major Jack Downing" by Seba Smith (Boston, 2d ed., 1834) Letter LXIX. (page 231), dated Portland, October 22, 1833, "in which Cousin Nabby describes her visit to Mr. Maelzel's Congregation of Moscow."

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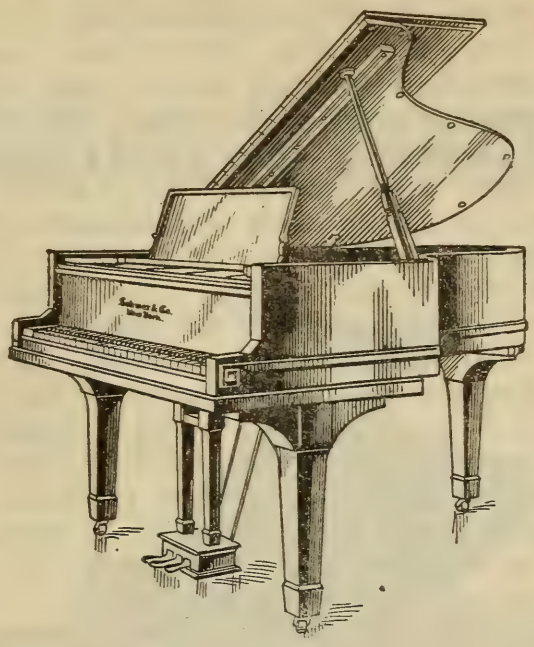

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Hence, probably, the origin of the panharmonicon legend. He also exhibited an automatic violoncellist. Mälzel died on the brig "Otis" on his way from Havana to Philadelphia on July 21, 1838, and he was buried at sea, off Charleston. The *United States Gazette* published his eulogy, and said, with due caution: "He has gone, we hope, where the music of his Harmonicons will be exceeded." The Chess Player was destroyed by fire in the burning of the Chinese Museum at Philadelphia, July 5, 1854. A most interesting and minute account of Mälzel's life in America, written by George Allen, is published in the "Book of the First American Chess Congress," pp. 420–484 (New York, 1859). See also "Métronome de Maelzel" (Paris, 1833); the "History of the Automatic Chess Player," published by George S. Hilliard, Boston, 1826; Mendel's "Musikalisches Conversations-Lexicon." In Poe's fantastical "Von Kempelen and his Discovery" the description of his Kempelen, of Utica, N.Y., is said by some to fit Mälzel, but Poe's story was probably not written before 1848. His article, "Maelzel's Chess Player," a remarkable analysis, was first published in the *Southern Literary Messenger* of April, 1836. Portions of this article other than those pertaining to the analysis were taken by Poe from Sir David Brewster's "Lectures on Natural Magic."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, two of the first chapel-masters of Vienna, who looked after the cannon in "Wellington's Sieg"; the young Meyerbeer, who beat the bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was among the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October of 1813 to celebrate the victory of Wellington over the French troops in Spain on June 21 of that year. Mälzel had persuaded Beethoven to compose the piece for his panharmonicon, and furnished material for it, and had even given him the idea of using "God save the King" as the subject

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of a lively fugue. Mälzel's idea was to produce the work at concerts, so as to raise money enough for him and Beethoven to go to London. He was a shrewd fellow, and saw that, if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value. Beethoven dedicated the work to the Prince Regent, afterward George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a memorandum of it in the note-book which he carried with him to taverns.

This benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear his own soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake: the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven was delighted with his success, so much so that he wrote a public letter of thanks to all that took part in the two performances. "It is Mälzel especially who merits all our thanks. He was the first to conceive the idea of the concert, and it was he that busied himself actively with the organization and the ensemble in all the details. I owe him special thanks for having given me the opportunity of offering my compositions to the public use and thus fulfilling the ardent vow made by me long ago of putting the fruits of my labor on the altar of the country."

The symphony was repeated in Vienna on February 27, 1814. On November 29 of that year it was performed with a new cantata, "Der glorreiche Augenblick," composed in honor of the Congress at Vienna and "Wellington's Sieg." The empress of Austria, the Tsarina of Russia, the Queen of Prussia, were in the great audience. The concert was repeated for Beethoven's benefit on December 2, but the hall was half empty.

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The first performance in Boston was at a concert of the Boston Academy, November 25, 1843.

The first performance in New York was at a concert of the Philharmonic Society, November 18, 1843, when Mr. U. C. Hill conducted.

The first performance in Leipsic was on December 12, 1816. The symphony was repeated "by general request" on April 23, 1817, and a third soon followed. Yet Friedrich Wieck, the father of Clara Schumann, could find nothing in the music, and he declared that musicians, critics, amateurs, and frankly unmusical persons were unanimous in the opinion that this symphony, especially the first movement and the finale, had been composed in a lamentable state of drunkenness (*trunkenen Zustand*); it lacked melody, etc.

Other first performances: London, June 9, 1817 (Philharmonic Society). Only the allegretto found favor with the critics. Paris,—the allegretto was performed at the Concerts Spirituels of the Opéra in 1821, and it was substituted for the larghetto of the Second Symphony, in D major. In 1828 the Seventh Symphony, as a whole, was played in a transcription for the pianoforte, eight hands, April 20, by Bertini (the transcriber), Liszt, Sowinski, and Schunke. The first orchestral performance of the whole was by the Société des Concerts, March 1, 1829, under the direction of Habeneck. St. Petersburg, March 6, 1840. Moscow, December 28, 1860. In Italy the Società orchestrale romana performed the symphony seven times during the years 1874–98.

The symphony was played at Colonne concerts in Paris twenty times from February 8, 1874, to December, 1905. It was played thirty-five times at Lamoureux concerts in Paris from October 23, 1881, to March 17, 1906. The symphony was "danced" by Miss Isadora Duncan at the Trocadéro, Paris, in 1904, when Mr. Laporte conducted Colonne's orchestra.

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The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. The first movement opens with an Introduction, poco sostenuto, A major, 4-4. A melodic phrase is given to the oboe, then clarinets, horns, bassoons, against crashing chords of the full orchestra. This figure is worked contrapuntally against alternate ascending scale passages in violins and in basses. There is a modulation to C major. A more melodious motive, a slow and delicate dance theme, is given out by wood-wind instruments, then repeated by the strings, while double-basses, alternating with oboe and bassoon, maintain a rhythmic accompaniment. (A theme of the first movement is developed out of this rhythmic figure, and some go so far as to say that all the movements of this symphony are in the closest relationship with this same figure.) The initial motive is developed by the whole orchestra fortissimo, A major; there is a repetition of the second theme, F major; and a short coda leads to the main portion of the movement.

This main body, Vivace, A major, 6-8, is distinguished by the persistency of the rhythm of the "dotted triplet." The tripping first theme is announced, piano, by wood-wind instruments and horns, accompanied by the strings. It is repeated by the full orchestra fortissimo. The second theme, of like rhythm and hardly distinguishable from the first, enters piano in the strings, C-sharp minor, goes through E-flat major in the wood-wind to E major in the full orchestra, and ends quietly in C major. The conclusion theme is made up of figures taken from the first. The first part of the movement is repeated. The free fantasia is long and elaborate. The third section is in orthodox relationship with the first, although the first theme is developed at greater length. The coda is rather long.

II. Allegretto, A minor, 2-4. The movement begins with a solemn first theme played in harmony by violas, violoncellos, and double-basses. The strongly marked rhythm goes almost throughout the whole movement. The second violins take up the theme, and violas and violoncellos sing a counter-theme. The first violins now have the chief theme, while the second violins play the counter-theme. At last wood-wind instruments and horns sound the solemn, march-like motive, and the counter-theme is given to the first violins. The rhythm of the accompaniment grows more and more animated with the entrance in turn of each voice. A tuneful second theme, A major, is given to wood-wind instruments against arpeggios for the first violins, while the persistent rhythm is kept up by the basses. There is a modulation to C major, and a short transition passage leads to the second part. This is a repetition of the counter-theme in wood-wind instruments against the first theme in the basses and figuration for the other strings. There is a short fugato on the same theme, and the second theme enters as before. There is a short coda.

III. The third movement, Presto, F major, 3-4,* is a brilliant scherzo. The theme of the trio, assai meno presto, D major, 3-4, is said to be that of an old pilgrim hymn in Lower Austria. "This scherzo in F major is noteworthy for the tendency the harmony has to fall back into the

*Mr. Alexander Siloti, the Russian pianist and conductor, contributed an article to the *Signale* of September 17, 1913, in which he argued that this whole Scherzo should be considered as being in 6-4 instead of 3-4.

principal key of the symphony, A major." A high-sustained A runs through the trio.

IV. The Finale, Allegro con brio, A major, 2-4, is a wild rondo on two themes. Here, according to Mr. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,—"unbuttoned joy," as the composer himself would have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song." There is imitative contrapuntal development of a figure taken from the bacchantic theme. A second theme of a more delicate nature is announced by the strings and then given to wind instruments. There are strong accents in this theme, accents emphasized by full orchestra, on the second beat of the measure. Brilliant passage-work of the orchestra, constantly increasing in strength, includes a figure from the first theme. There is a repeat. The first theme is then developed in an elaborate manner, but the theme itself returns, so that the rondo character is preserved. There is a return to the first theme in A major. The third part of the movement is practically a repetition of the first, but the second theme is now in A minor. There is a long coda with a development of the figure from the first theme over a bass which changes from E to D-sharp and back again. The concluding passage of the theme is used fortissimo, and the movement ends with a return of the conspicuous figure from the main theme.

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"Tragic" Overture, Op. 81 . . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Although the "Tragic" Overture is Op. 81, and the "Academic" Op. 80, the "Tragic" was composed and performed before the "Academic"; it was performed for the first time at the fourth Philharmonic concert at Vienna in 1880;* it was published in 1881. The first performance in Boston was by the Symphony Orchestra, October 29, 1881.

The overture has been characterized as "a tragedy not of actual happenings, but of soul life." No hero, no event, suggested programme music or any specific musical portrayal, although Hanslick, sworn partisan of Brahms, says that, if it be necessary to associate the overture with any particular tragedy, that tragedy is "Hamlet." The secondary theme in F is associated by some with Ophelia, and the episode in B-flat major with Fortinbras. Others remember that Dingelstedt in 1876 wished to organize a "Faust" Festival, and Brahms, asked whether he would write the music, expressed his willingness. To them this overture is a "Faust" overture.†

The "Tragic" Overture may be said to be a musical characterization of the principles of tragedy as laid down by Aristotle or Lessing; it mirrors, as Reimann puts it, the grandeur, the loftiness, the deep earnestness, of tragic character; "calamities which an inexorable fate has imposed on him leave the hero guilty; the tragic downfall atones for the guilt; this downfall, which by purifying the passions and awakening fear and pity works on the race at large, brings expiation and redemption to the hero himself." Or as Dr. Deiters puts it: "In this work we see a strong hero battling with an iron and relentless fate; passing hopes of victory cannot alter an impending destiny. We do not care to inquire whether the composer had a special tragedy in his mind, or if so, which one; those who remain musically unconvinced by the unsurpassably powerful theme, would not be assisted by a particular suggestion."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, strings.

The work begins Allegro ma non troppo, D minor, 2-2. After two introductory fortissimo chords the first theme is announced against

* Yet some German commentators give January 4, 1881, and Breslau, as the date and the place of the first performance of both the "Tragic" and the "Academic."

† See Kalbeck's "Johannes Brahms," vol. iii., Part I., pp. 257–259 (Berlin, 1910).

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a drum-roll by strings. The first portion of the theme is repeated by wood-wind, violas, 'cellos, double-basses, supported at times by brass. A subsidiary theme appears in violins and violas. Wind instruments sing an expressive syncopated passage; the first section of the chief theme is intoned by wood-wind and strings in unison; second trombone and bass tuba have a descending and pianissimo motive. The second theme, a song in F major, is given to violins, accompanied by strings, clarinets, bassoons. Two episodes with fresh material follow. In the development the first theme and the trombone tuba theme are especially used. The second and song theme is soon crowded out by the chief theme, which is augmented and still more passionate. The first section of the overture is so much developed that it often seems the true free fantasia; but the fantasia is comparatively short,—comparatively, for the working-out is elaborate, but the enormous length of the first section makes the fantasia seem short. The third section contains the conclusion-period of the first, with some deviations from the original plan; it leads to a short coda.

Concerto in A minor, for Pianoforte, Op. 54 . Robert Schumann

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

Schumann wrote, after he had heard for the first time Mendelssohn play his own Concerto in G minor, that he should never dream of composing a concerto in three movements, each complete in itself. In January, 1839, and at Vienna, he wrote to Clara Wieck, to whom he was betrothed: "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos: I must plan something else."

It is said that Schumann began to write a pianoforte concerto when he was only seventeen, and ignorant of musical form, and made a second attempt at Heidelberg in 1830.

The first movement of the Concerto in A minor was written at Leipsic in the summer of 1841,—it was begun as early as May,—and it was then

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called "Phantasie in A minor." It was played for the first time by Clara Schumann, August 14, 1841, at a private rehearsal at the Gewandhaus. Schumann wished in 1843 or 1844 to publish the work as an "Allegro affettuoso" for pianoforte with orchestral accompaniment, "Op. 48," but he could not find a publisher. The Intermezzo and Finale were composed at Dresden, May–July, 1845.

The whole concerto was played for the first time by Clara Schumann at her concert, December 4, 1845, in the Hall of the Hôtel de Saxe, Dresden, from manuscript. Ferdinand Hiller conducted, and Schumann was present. At this concert the second version of Schumann's "Overture, Scherzo, and Finale" was played for the first time. The movements of the concerto were thus indicated: "Allegro affettuoso, Andantino, and Rondo."

The second performance was at Leipsic, January 1, 1846, when Clara Schumann was the pianist and Mendelssohn conducted. Verhulst attended a rehearsal, and said that the performance was rather poor; the passage in the Finale with the puzzling rhythms "did not go at all."

The indications of the movements, "Allegro Affettuoso, Intermezzo and Rondo Vivace" were printed on the programme of the third performance,—Vienna, January 1, 1847,—when Clara Schumann was the pianist and her husband conducted.

The orchestral parts were published in July, 1846; the score, in September, 1862.

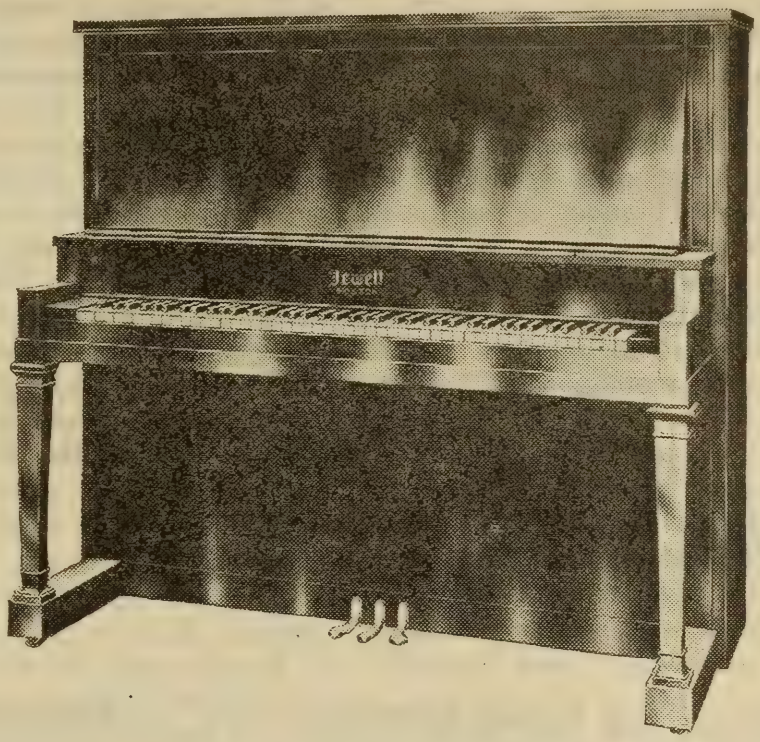
The first performance in Boston of the whole concerto with orchestral accompaniment was by Otto Dresel at a concert of the Harvard Musical Association, November 23, 1866.

Mr. S. B. Mills played the concerto at a concert of the Philharmonic Society of New York as early as March 26, 1859.

***

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The score is dedicated to Ferdinand Hiller.

I. Allegro affettuoso, A minor, 4-4. The movement begins, after a strong orchestral stroke on the dominant E, with a short and rigidly rhythmed pianoforte prelude, which closes in A minor. The first period of the first theme is announced by wind instruments. This thesis ends with a modulation to the dominant; and it is followed by the antithesis, which is almost an exact repetition of the thesis, played by the pianoforte. The final phrase ends in the tonic. Passage-work for the solo instrument follows. The contrasting theme appears at the end of a short climax as a tutti in F major. There is canonical development, which leads to a return of the first theme for the pianoforte and in the relative key, C major. The second theme is practically a new version of the first, and it may be considered as a new development of it; and the second contrasting theme is derived likewise from the first contrasting motive. The free fantasia begins andante espressivo in A-flat major, 6-4, with developments on the first theme between pianoforte and clarinet. There is soon a change in tempo to allegro. Imitative developments follow, based on the prelude passage at the beginning. There is a modulation back to C major and then a long development of the second theme. A fortissimo is reached, and there is a return of the first theme (wind instruments) in A minor. The third part is almost a repetition of the first. There is an elaborate cadenza for



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pianoforte; and in the coda, allegro molto, A minor, 2-4, there are some new developments on a figure from the first theme.

II. Intermezzo: Andante grazioso, F major, 2-4. The movement is in simple romanza form. The first period is made up of a dialogue between solo instrument and orchestra. The second contains more emotional phrases for 'cellos, violins, etc., accompanied in arpeggios by the pianoforte, and there are recollections of the first period, which is practically repeated. At the close there are hints at the first theme of the first movement, which lead directly to the Finale.

III. Allegro vivace, A major, 3-4. The movement is in sonata form. After a few measures of prelude based on the first theme the pianoforte announces the chief motive. Passage-work follows, and after a modulation to E major the second theme is given out by the pianoforte and continued in variation. This theme is distinguished by constantly syncopated rhythm. There is a second contrasting theme, which is developed in florid fashion by the pianoforte. The free fantasia begins with a short orchestral fugato on the first theme. The third part begins irregularly in D major with the first theme in orchestral tutti; and the part is a repetition of the first, except in some details of orchestration. There is a very long coda.

Overture to "The Flying Dutchman" . . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It was sketched at Meudon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F

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major in which wind instruments give out phrases from Senta's ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's ballad, and it is worked up with great energy.

***

Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera, and it should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

"Der fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter; the steersman, Bielezizky. Wagner conducted.

The first performance in America was in Italian, "Il Vascello Fantasma," at Philadelphia, November 8, 1876, by Mme. Pappenheim's Company.

The first performance in Boston was in English at the Globe Theatre, March 14, 1877: Senta, Clara Louise Kellogg; Eric, Joseph Maas; Daland, George A. Conly; the steersman, C. H. Turner; Mary, Marie Lancaster; Vanderdecken, the Dutchman, William Carleton.

***

It was undoubtedly due to the dramatic genius of Mme. Wilhelmine Schröder-Devrient (1804–60) that a poor performance was turned the first night into an apparent triumph. It is said that in the part of Senta she surpassed herself in originality; but Wagner wrote to Fischer in 1852 that this performance was a bad one. "When I recall what an extremely clumsy and wooden setting of 'The Flying Dutch-

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man' the imaginative Dresden machinist Hänel gave on his magnificent stage, I am seized even now with an after-attack of rage. Messrs. Wächter's and Risse's genial and energetic efforts are also faithfully stored up in my memory."

Wagner wished Senta to be portrayed as "an altogether robust Northern maid, thoroughly naïve in her apparent sentimentality."

He wrote: "Only in the heart of an entirely naïve girl surrounded by the idiosyncrasies of Northern nature could impressions such as those of the ballad of the 'Flying Dutchman' and the picture of the pallid seaman call forth so wondrous strong a bent as the impulse to redeem the doomed: with her this takes the outward form of an active monomania such, indeed, as can only be found in quite naïve natures. We have been told of Norwegian maids of such a force of feeling that death has come upon them through a sudden *rigor* of the heart. Much in this wise may it go, with the seeming 'morbidness' of pallid Senta."

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment; he was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing-vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

In Paris Wagner became acquainted with Heine, and they talked together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing."

How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the scenario for 500 francs, how "Le Vaisseau Fantôme, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, November 9, 1842, and failed,—there were eleven performances,—all this has been told in programme-books of these concerts. Music was set by Ernst Lebrecht Tschirch (1819–52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852; Riemann says it was not performed.

***

Heine's "Aus den Memoiren des Herrn von Schnabelewopski" was published in 1833. The story of the play seen by Schnabelewopski is in chapter vii. I here use the translation by Mr. Charles Godfrey Leland:—

"My old grand-aunt had told me many tales of the sea, which now rose to new life in my memory. I could sit for hours on the deck, recalling the old stories, and when the waves murmured it seemed as if I had heard my grand-aunt's voice. And when I closed my eyes I could see her before me, as she twitched her lips and told the legend of the Flying Dutchman. . . . Once by night I saw a great ship with outspread blood-red sails go by, so that it seemed like a dark giant in a scarlet cloak. Was that 'the Flying Dutchman'? But in Amsterdam, where I soon arrived,"—Herr von Schnabelewopski sailed from Hamburg,—"I saw the grim Mynheer bodily, and that on the stage.

"You certainly know the fable of the Flying Dutchman. It is the story of an enchanted ship which can never arrive in port, and which since time immemorial, has been sailing about the sea. When it meets a vessel, some of the unearthly sailors come in a boat and beg the others to take a packet of letters home for them. These letters must be nailed to the mast, else some misfortune will happen to the ship, above all if no Bible be on board, and no horse-shoe nailed to the foremast. The letters are always addressed to people whom no one knows, and who have long been dead, so that some late descendant gets a letter addressed to a far-away great-great-grandmother, who has slept for centuries in her grave. That timber spectre, that grim gray ship, is so called from the captain, a Hollander, who once swore by all the devils that he would get round a certain mountain, whose name has escaped me, in spite of a fearful storm, though he should sail till the Day of Judgment. The devil took him at his word; therefore he must sail forever, until set free by a woman's truth.* The devil, in his stupidity, has no faith in female truth, and allowed the enchanted captain to land once in seven years and get married, and so find opportunities to save his soul. Poor Dutchman! He is often only too glad to be saved from his marriage and his wife-saviour, and get again on board.

"The play which I saw in Amsterdam was based on this legend. Another seven years have passed; the poor Hollander is more weary than ever of his endless wandering; he lands, becomes intimate with a Scottish nobleman, to whom he sells diamonds for a mere song, and, when he hears that his customer has a beautiful daughter, he asks that he may wed her. This bargain also is agreed to. Next we see the Scottish home; the maiden with anxious heart awaits the bridegroom. She often looks with strange sorrow at a great, time-worn picture which hangs in the hall, and represents a handsome man in a Netherlandish Spanish garb. It is an old heirloom, and according to a legend of her grandmother is a true portrait of the Flying Dutchman as he was seen in Scotland a hundred years before, in the time of William of Orange. And with this has come down a warning that the women of the family must beware of the original. This has naturally enough had the result of deeply impressing the features of the picture on the heart of the romantic girl. Therefore when the man himself makes his appearance,

*In the legend as originally told there was no salvation for Vanderdecken, who had tried to make the Cape of Good Hope in a storm, and had sworn with horrid oaths that he would weather Table Bay though he should beat about till the Day of Judgment.—P. H.

she is startled, but not with fear. He too is moved at beholding the portrait. But when he is informed whose likeness it is, he with tact and easy conversation turns aside all suspicion, jests at the legend, laughs at the Flying Dutchman, the Wandering Jew of the Ocean, and yet, as if moved by the thought, passes into a pathetic mood, depicting how terrible the life must be of one condemned to endure unheard-of tortures on a wild waste of waters,—how his body itself is his living coffin, wherein his soul is terribly imprisoned—how life and death alike reject him, like an empty cask scornfully thrown by the sea on the shore, and as contemptuously repulsed again into the sea—how his agony is as deep as the sea on which he sails—his ship without anchor, and his heart without hope.

"I believe that these were nearly the words with which the bridegroom ends. The bride regards him with deep earnestness, casting glances meanwhile at his portrait. It seems as if she had penetrated his secret; and when he afterwards asks: 'Katherine, wilt thou be true to me?' she answers: 'True to death.'"

And then the attention of Herr von Schnabelewopski was diverted by an extraordinary amatory adventure.

"When I re-entered the theatre, I came in time to see the last scenes of the play, where the wife of the Flying Dutchman on a high cliff wrings her hands in despair, while her unhappy husband is seen on the deck of his unearthly ship, tossing on the waves. He loves her, and will leave her lest she be lost with him, and he tells her all his dreadful destiny, and the cruel curse which hangs above his head. But she cries aloud, 'I was ever true to thee, and I know how to be ever true unto death!'

"Saying this, she throws herself into the waves, and then the enchantment is ended. The Flying Dutchman is saved, and we see the ghostly ship slowly sinking into the abyss of the sea.

"The moral of the play is that women shall never marry a Flying Dutchman, while we men may learn from it that one can through women go down and perish—under favorable circumstances!"

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Glazounoff . . . . Symphony in B-flat major, No. 5, Op. 55

I. Moderato maestoso; Allegro.
II. Scherzo: Moderato; Pochissimo meno mosso.
III. Andante.
IV. Allegro maestoso.

Rimsky-Korsakoff . . . Caprice on Spanish Themes, Op. 34

I. Alborada.
II. Variations.
III. Alborada.
IV. Scene and Gypsy Song.
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Symphony in B-flat major, No. 5, Op. 55. Alexander Glazounoff

(Born at St. Petersburg, August 10, 1865; now living there.)

Glazounoff's fifth symphony was composed at St. Petersburg in 1895. It was published in 1896. It was performed for the first time in March, 1896, at one of the concerts of the New Russian School, organized by the publisher Belaïeff in St. Petersburg. The scherzo was then repeated in response to compelling applause. The first performance of the symphony in the United States was at a concert of the Philharmonic Society of New York, Anton Seidl conductor, March 5, 1898. The first performance in Boston was at a concert of the Boston Symphony Orchestra, November 24, 1906, Dr. Muck conductor.

The symphony, dedicated to Serge Tanéïeff,* is scored for three flutes (one interchangeable with piccolo), two oboes, three clarinets, one bass clarinet, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, bass drum, triangle, cymbals, little bells, harp, and strings.

I. Moderato maestoso, B-flat, 4-4. In this introductory section the sturdy chief theme of the allegro which follows is hinted at forcibly, and it is given to clarinets, bassoons, horns, tuba, and lower strings. There is preluding. The Allegro is in 2-2 and then 3-4. The first theme, which has been likened to the Sword motive in the "Ring," is announced by bassoon and violoncellos, while clarinets sustain. It

* Serge Tanéïeff was born in the government Vladimir, Russia, November 25, 1856. He is now living at Moscow. He studied the pianoforte with Nicholas Rubinstein and composition with Tschaikowsky at the Moscow Conservatory, of which he was afterward for some time (1885–89) the director, and was also teacher of theory in the school, a position that he still holds, or, at least, did hold a short time ago. (The Russian music schools have seen troublous times during the last year and a half, and resignations and dismissals have been frequent.) Tanéïeff made his first appearance as a pianist at Moscow in January, 1875, when he played Brahms's Concerto in D minor, and was loudly praised by critics and the general public, although the concerto was dismissed as an "unthankful" work. Tschaikowsky, as critic, wrote a glowing eulogy of the performance. It had been said, and without contradiction until the appearance of Modest Tschaikowsky's Life of his brother, that Tanéïeff was the first to play Peter's Concerto in B-flat minor in Russia. But the first performance in Russia was at St. Petersburg, November 1, 1875, when Kross was the pianist. Tanéïeff was the first to play the concerto at Moscow, November 12 of the same year, and he was the first to play Tschaikowsky's Concerto in C minor, Pianoforte Fantasia, Trio in A minor, and the posthumous Concerto in E-flat major. Tanéïeff spent some months at Paris, 1876–77. On his return he joined the faculty of the Moscow Conservatory. That Tschaikowsky admired Tanéïeff's talent, and was fond of him as a man, is shown by the correspondence published in Modest Tschaikowsky s Life. Tanéïeff has composed a symphony (played here at a Symphony concert, November 23, 1902); an opera, "The Oresteia" (1895); a concert overture "The Oresteia" (played here at a Symphony concert, February 14, 1903); a cantata, "Johannes Damascenus"; a half-dozen quartets (the one in B-flat minor, Op. 4, was performed here at a Symphony Quartet concert, November 27, 1905), choruses. One of his part songs, "Sunrise, has been sung here two or three times.

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is then given to oboe and first violins, and at last is sounded by the whole orchestra. The second and suave theme is sung by flute and clarinet against wood-wind chords, with harp arpeggios and strings *pizz.* This theme is developed to a mighty fortissimo. The use of these themes is easily discernible. There is a stirring coda.

II. Scherzo, moderato, G minor, 2-4. After a few measures of sportive preluding the first theme is given to flutes, oboe, clarinet. The second theme, of a little more decided character, is announced by flutes, clarinets, and violins. Pochissimo meno mosso. The flutes have a fresh theme, which, undergoing changes and appearing in various tonalities, is expressed finally by the full orchestra.

III. Andante, E-flat, 6-8. The movement is in the nature of a Romance. The chief and expressive theme has been likened to the opening measures of Radamès' famous air, "Celeste Aïda." Heavy chords for the brass change the mood. There is a cantilena for violins and violoncellos. After preluding on the dominant there is a return of the leading motive.

IV. Allegro maestoso, B-flat, 2-2. The movement begins at once, forte, with a martial theme (full orchestra). The other important themes used in this turbulent movement are a heavy motive, announced by bassoons, tuba, and lower strings, and, *animato*, one announced by clarinets, bassoons, violas, violoncellos, while double-classes and kettledrums maintain a pedal-point.

***

Alexander Constantinovitch Glazounoff is the son of a rich publisher and bookseller of St. Petersburg, whose grandfather established the firm in 1782. Alexander was in the "Real" school until his eighteenth year, and he then attended lectures at the University of St. Petersburg as a "voluntary," or non-attached, student. He has devoted himself wholly to music. When he was nine years old, he began to take pianoforte lessons with Elenovsky, a pupil of Felix Dreyschock and a pianist of talent, and it is to him that Glazounoff owed a certain swiftness in performance, the habit of reading at sight, and the rudimentary ideas of harmony. Encouraged by his teacher, Glazounoff ventured to compose, and in 1879 Balakireff

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advised him to continue his general studies and at the same time ground himself in classical music. A year later Balakireff recommended him to study privately with Rimsky-Korsakoff. Glazounoff studied composition and theory with Rimsky-Korsakoff for nearly two years. He himself has said: "We had a great deal of music at home, and everything we played remained fixed in my memory, so that, if I waked in the night, I could reconstruct even in the slightest details all I had heard earlier in the evening."

Following the advice of his teacher, he decided to write a symphony. It was finished in 1881, and performed for the first time with great success, at St. Petersburg, March 29, 1882, at one of the concerts conducted by Balakireff. Later this symphony (in E major) was reorchestrated by the composer four times, and it finally appeared as Op. 5. To the same epoch belong his first string quartet (Op. 1); the suite for piano (Op. 2); two overtures on Greek themes (Op. 3,* 6); his first serenade (Op. 7); and several compositions which were planned then, but elaborated later. In 1884 Glazounoff journeyed in foreign lands. He took part at Weimar in the festival of the Allgemeiner Deutscher Musik-Verein, when his first symphony was performed under the direction of Müller-Hartung. There he met Franz Liszt, who received him most cordially. In 1889 Glazounoff conducted (June 22) at Paris in the concerts of the Trocadéro, which were organized by the music publisher, Belaïeff, his second symphony and the symphonic poem, "Stenka Razine," written in memory of Borodin.

* This overture was performed at a concert of the Russian Musical Society, led by Anton Rubinstein, the leader of the faction opposed to Balakireff and the other members of the "Cabinet."

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In 1891 the following cablegram, dated St. Petersburg, October 8, was published in the newspapers of Boston:—

"A profound sensation was created here to-day. A young woman from Moscow was arrested, charged with being a Nihilist. She confessed, and admitted that she had left a trunk at the house of a well-known composer, Glazounoff, in which was a revolutionary proclamation. The police proceeded to Glazounoff's house and found the trunk. Glazounoff protested his innocence, declaring that he was utterly ignorant of the contents of the trunk. He was nevertheless compelled to deposit as bail fifteen thousand roubles, in order to avoid arrest pending inquiries to be made in the case."

Glazounoff suffered only temporary inconvenience. He was not imprisoned in the fortress of Saint Peter and Saint Paul, nor was he sent to Siberia; and later he wrote a cantata for the coronation of the present Tsar.

In 1897 Glazounoff visited London, and conducted his fourth symphony at a concert of the Philharmonic Society on July 1. (His fifth symphony had been produced in London at a Queen's Hall symphony concert led by Mr. H. J. Wood, January 30* of the same year, and it was performed again at a concert of the Royal College of Music, July 23 of that year, to the disgust of certain hide-bound conservatives. Thus a writer for the *Musical Times* said: "We have now heard M. Glazounoff's symphony twice, and we do not hesitate to protest against a work with such an ugly movement as the Finale being taught at

* Mrs. Newmarch, in her article "Glazounoff," in Grove's Dictionary (revised version), gives January 28 as the date; but see "The Year's Music," by A. C. R. Carter (London, 1898), and the *Musical Times* (London) of August, 1897.

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one of our chief music schools. We confess to having twice suffered agonies in listening to this outrageous cacophony, and we are not thin-skinned. The champions of 'nationalism' will tell us that this is the best movement in the work, because it is the most Russian and 'so characteristic'; they may even assure us that we do not require beauty in music. We shall continue to hold exactly opposite views. If *they* find beauty here, it must be of the kind which some people see in the abnormally developed biceps of the professionally strong man. If we are wrong, if this is the coming art, and our protests avail no more than did those of previous generations against the new arts of *their* times, we shall be happy to take off our hat to M. Glazounoff with a *Morituri, te salutant*, and stoically retire to await what we shall consider the doom of the beautiful in music, even as Wotan, the god, awaited the *Götterdämmerung*."

In 1899 Glazounoff was appointed professor of orchestration at the St. Petersburg Conservatory. In March, 1905, he, Liadoff, and other leading teachers at this institution espoused the cause of Rimsky-Korsakoff, who was ejected from the Conservatory for his sympathy with the students in political troubles, and they resigned their positions. Some months later he resigned his directorship of the Russian Musical Society. He, Rimsky-Korsakoff, and Liadoff were the conductors of the Russian Symphony Concerts* at St. Petersburg.

Glazounoff's chief works, all published by Belaïeff, are eight sym-

* For about a dozen years the concerts were given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera Orchestra; but the audiences were extremely small. An enthusiastic band of two hundred or more was faithful in attendance and subscription. Many important works were produced at these concerts, and various answers given to the stranger that wondered at the small attendance. The programmes were confined chiefly to orchestral compositions, and, when—I quote from "A. G.'s" letter to the *Signale* (Leipsic), January 2, 1901—a new pianoforte concerto or vocal composition was introduced, "the pianist or singer is not a celebrity, but a plain, ordinary mortal." This practice of selection was of course repugnant to the general public. "A. G." adds: "The conductors are distinguished musicians, celebrated theorists, delightful gentlemen,—everything but capable conductors; Rimsky-Korsakoff and Glazounoff, who are acknowledged masters of instrumentation, kill their own brilliant works when they put down the pen and take up the stick. Probably the partisan spirit shown in the programmes contributes largely to the failure of the concerts, which are named 'Russian,' but are only the amusement of a fraction of Russian composers, members of the 'Musical Left,' or the 'Young Russian School.' Rubinstein's name never appears on these programmes, Tschaikowsky's name is seldom seen, and many modern Russians are neglected. Pieces by Rimsky-Korsakoff, Glazounoff, Liapunoff, Liadoff, Cui, and others are performed for the first time at these concerts, and awaken general interest; but the public at large does not like politics or musical factions in the concert-hall, and it waits until the works are performed elsewhere. Yet the sincerity, enthusiasm, devotion, of this band of composers and their admirers, are admired throughout Russia." (Rimsky-Korsakoff died after this was written. He died June 21, 1908.)

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phonies; a Suite caractéristique (Op. 9); several fantasias and symphonic poems, such as "Stenka Razine" (Op. 13), "The Forest" (Op. 19), "The Sea" (Op. 28), "The Kremlin" (Op. 30), "Spring" (Op. 34); orchestral suite, Op. 79, "Aus dem Mittelalter"; concert overtures; "A Slav Festival" (a symphonic sketch based on the finale of a string quartet, Op. 26); five string quartets, a string quintet; two waltzes for orchestra; cantatas, pianoforte pieces, and a few songs.

He is said to find in the ballet the fullest and freest form of musical expression,—not the ballet as it is known in this country, awkward, dull, or the "labored intrepidity of indecorum," but the grand ballet; and he has written pieces of this kind for the St. Petersburg stage: "Raymonda," Op. 57; "Ruses d'Amour," Op. 61; "The Seasons," Op. 67; "The Temptation of Damis" (1900). The latest publications of his works as advertised are: Sonata in B-flat minor, for the pianoforte, Op. 74 (1901); Sonata in E, Op. 75; Variations for pianoforte, Op. 72; Sonata in E minor, for pianoforte, Op. 75 (1902); March on a Russian Theme, for orchestra, Op. 76; Symphony No. 7, in F, Op. 77 (1903); Ballade for orchestra, Op. 78 (1903); "Moyen Âge," suite for orchestra, Op. 79 (1903); "Scène dansante," for orchestra, Op. 81; Violin Concerto, Op. 82 (1905); Symphony No. 8, E-flat, Op. 83; "Chant du Destin," dramatic overture for orchestra, Op. 84; two preludes for orchestra: No. 1 in memory of Wladimir Stassoff; No. 2 in memory of Rimsky-Korsakoff, Op. 85; Fantaisie finnoise for orchestra, Op. 88; Introduction et la Danse de Salomée d'après le drame "Salomée de Oscar Wilde," for orchestra, Op. 90; Cortège Solennel performed at the twenty-fifth anniversary of the Russian Symphony Concerts, November 23, 1909, Op. 91; Concerto for Pianoforte with orchestra, Op. 92. He has completed works left behind by Borodin—the opera, "Prince Igor," and the Third Symphony—and others; he has orchestrated works by colleagues; and with Rimsky-Korsakoff he edited a new edition of Glinka's compositions.

At first Glazounoff was given to fantastic and imaginative music. His suites and tone-poems told of carnivals, funerals, the voluptuous East, the forest with wood sprites, water nymphs, and will-of-the-wisps, the ocean, the Kremlin of Moscow with all its holy and dra-

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matic associations. "Stenka Razine" is built on three themes: the first is the melancholy song of the barge-men of the Volga; the second theme, short, savage, bizarre, typifies the hero who gives his name to the piece; and the third, a seductive melody, pictures in tones the captive Persian princess. The chant of the barge-men is that which vitalizes the orchestral piece. It is forever appearing, transformed in a thousand ways. The river is personified. It is alive, enormous. One is reminded of Gogol's description of another Russian stream: "Marvellous is this river in peaceful weather, when it rolls at ease through forests and between mountains. You look at it, and you do not know whether it moves or not, such is its majesty. You would say that it were a road of blue ice, immeasurable, endless, sinuously making its way through verdure. What a delight for the broiling sun to cool his rays in the freshness of clear water, and for the trees on the bank to admire themselves in that looking-glass, the giant that he is! There is not a river like unto this one in the world."

Caprice on Spanish Themes, Op. 34.

Nicolas Andrejevitch Rimsky-Korsakoff.

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at St. Petersburg, June 21, 1908.)

Rimsky-Korsakoff's "Capriccio Espagnol" was performed for the first time in St. Petersburg at a Russian Symphony Concert, October 31,† 1887. The composer conducted.

The caprice was performed at one of Anton Seidl's Popular Orchestral Concerts at Brighton Beach, New York, by the Metropolitan Orchestra in 1891, at one of the concerts that were given from June 27 to September 7.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Dr. Muck conductor, February 15, 1908.

The Caprice is dedicated to the artists of the orchestra of the Imperial Russian Opera House of St. Petersburg. The names, beginning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The Caprice is scored for piccolo, two flutes,

* This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music lexicons give May 21.

† This date, given on the title-page of the score, is probably according to the Russian calendar. The date in our calendar would be November 12, 1887.

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The movements, according to the direction of the composer, are to be played without intervening pauses.

I. Alborada. Vivo e strepitoso, A major, 2-4. *Alborado*, derived from the Spanish word, *albor*, whiteness, dawn (Latin, *albor*, whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade*, which is applied also to festival music at daybreak in honor of an army officer.

This serenade opens with the wild, tempestuous chief theme, which is given to the full orchestra. There is a subsidiary theme for the wood-wind instruments. Both themes are repeated twice by solo clarinet, accompanied by horns and bassoons, and strings *pizz.* A delicate cadenza for solo violin brings the close, pianissimo.

II. Variations. Andante con moto, F major, 3-8. The horns give out the theme with a rocking accompaniment for strings. Before this theme is ended, the strings have the first variation. The second variation, poco meno mosso, is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, tempo primo, E major, organ-point on B, is for wood-wind, two horns, and two 'cellos, accompanied by sixteenth notes for clarinet and violins. The fifth, F major, is for full orchestra. A cadenza for solo flute brings the end.

III. Alborada. Vivo e strepitoso, B-flat major, 2-4. This movement is a repetition of the first, transposed to B-flat major and with different instrumentation. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin, and the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. Allegretto, D minor, 6-8. The dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm in gypsy fashion for horns and trumpets. The drum-roll continues, now *ppp*, and the second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and

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clarinet. The third cadenza, freer in form, is for flute over a kettle-drum roll. The fourth, also free, is for clarinet over a roll of cymbals. The oboe gives a short version of the theme, The fifth cadenza is for harp with triangle. The gypsy song begins after a harp glissando. It is attacked savagely by the violins, and is punctuated by trombone and tuba chords and with cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure of accompaniment. The two themes are alternated, and there is a side theme for solo 'cello. Then the strings, *quasi guitara*, hint at the fandango rhythm of the last movement, and accompany the gypsy song, now blown staccato by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings alternating with harmonics *pizz.* The pace grows more and more furious, animato, and leads into the Finale.

V. Fandango of the Asturias. A major, 3-4.

The origin of the word "fandango" is obscure. The larger Spanish dictionaries question the derivation from the Latin "fidicinare," to play upon the lyre or any other stringed instrument. Some admit a Negro origin. In England of the eighteenth century a ball was commonly called a fandango. Mrs. Grove says that the Spanish word means "go and dance," but she does not give any authority for her statement. The dance is a very old one; it was possibly known in ancient Rome. Desrat looked upon it as a survival of Moorish dances, a remembrance of the voluptuous dances of antiquity. "The fandango of the theatre differs from that of the city and the parlor: grace disappears to make room for gestures that are more or less decent, not to say free, stamped with a triviality that is often shameless." Let us quote from Vuillier: "'Like an electric shock, the notes of the Fandango animate all hearts,' says another writer. 'Men and women, young and old, acknowledge the power of this air over the ears and soul of every Spaniard. The young men spring to their places, rattling castanets, or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exactest time with tapping heels. Partners tease and entreat and pursue each other by turns. Suddenly the music stops, and each dancer shows his skill by remaining absolutely motionless, bounding again

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into the full life of the Fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tic-tac of heels (*taconeos*), the crack of fingers and castanets, the supple swaying of the dancers, fill the spectators with ecstasy.' The music whirls along in a rapid triple time. Spangles glitter; the sharp clank of ivory and ebony castanets beats out the cadence of strange, throbbing, deafening notes—assonances unknown to music, but curiously characteristic, effective, and intoxicating. Amidst the rustle of silks, smiles gleam over white teeth, dark eyes sparkle and droop, and flash up again in flame. All is flutter and glitter, grace and animation—quivering, sonorous, passionate, seductive. *Olè! Olè!* Faces beam and eyes burn. *Olè, Olè!* The bolero intoxicates, the fandango inflames."

The principality of the Asturias, "the Wales of the peninsula," was the refuge of the aborigines. Neither the Romans nor the Moors conquered it, and it afterward became the cradle of the Gotho-Hispano monarchy. In Richard Ford's time—his famous "Handbook for travellers in Spain" was first published in 1845—the costume of the lower classes was Swiss-like. "The females, when dressed in their best, wear bodices of yellow or green, laced in front and adorned with gold *joyas** and coral necklaces. Dark-colored serges and black mantles or *dengues* are thrown over the head; sometimes pretty handkerchiefs are used, which are tied closely over the front, while the hair hangs down behind in long plaits or trenzas. The Gallician *madreñas*, or French-like wooden shoes, are also replaced by leather ones, and a small sock, edged with red or yellow, is worn over the stockings. The men generally have white felt caps turned up with green, and delight in skittles. Both sexes are kind, civil, and well-mannered, especially the women, who are gentle and attentive to the stranger. Their homes may indeed be humble, and their costume homely; but, far away from cities, the best qualities of the heart have never been corrupted; a tribute which none who, like ourselves, have ridden over these rugged districts, and shared in their unbought courtesies and hospitalities, will ever deny them." But see George Borrow's "Bible in Spain," chapters xxxii.–xxxiv., concerning the dangers in travelling in this region. Borrow was in the Asturias in 1837.

The chief theme of the fandango in this "Spanish Caprice" is announced immediately by the trombones, and a related theme for wood-wind instruments follows. Both themes are repeated by oboes

* *Joya* is Spanish for a jewel, any precious thing. It also has other meanings. *Joyas* is often used to denote all the clothes and apparel belonging to a woman.—P. H.

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and violins, while flutes and clarinets have figures in accompaniment. There is a variation in dance form for solo violin. The chief theme in a modified version is given to bassoons and 'cellos. The clarinet has a solo with fandango accompaniment, and the dance grows more and more furious, until the chief theme is heard again from the trombones. The fandango suddenly is changed into the Alborada of the first movement, "Coda, vivo." There is a short closing Presto.

SUITE NO. 1, FROM "L'ARLÉSIENNE" . . . . . GEORGES* BIZET

(Born at Paris, October 25, 1838; died at Bougival the night of June 2–3, 1875.)

When Léon Carvalho was manager of the Vaudeville Theatre, Paris, he wished to revive the melodrama, the dramatic piece with incidental and at times accentuating music. He chose as dramatist Alphonse Daudet, who happened to have a Provençal play ready for the Vaudeville. He chose as musician Bizet, whose "Djamileh," an opera in one act, produced at the Opéra-Comique on May 22, 1872, had been praised by only a few critics. The libretto and the incapacity of a Mme. Prelly, a woman of society who longed for applause as a public singer, did woful injury to the composer. Bizet was accused of being a Wagnerite, and Wagner was not then in fashion.

"L'Arlésienne," a piece in three acts, was produced at the Vaudeville on October 1, 1872. The cast was as follows: Balthazar, Parade; Fréderi, Abel; Mitifio, Régnier; Le Patron Marc, Colson; Francet, Cornaglia; L'Équipage, Lacroix; Rose Mamaï, Mme. Fargueil; Mère Renaud, Mme. Alexis; L'Innocent, Miss Morand; Vivette, Jeanne Bartet. The play was not liked, and there were only fifteen performances. Various objections were made against it: there was no action; it was "too literary"; it was too psychological, etc. The audience chattered or yawned during the prelude and the entr'actes. Good-natured dramatic critics asked why there was such "orchestral cacophony"; but the menuet-intermezzo pleased by its frank, gay rhythm. The music as a whole shared the fate of the piece. "Its character harmonizes happily with the general color of the work. . . . There is nothing distinguished in the score. . . . The composer seems to have wished to hide himself behind the dramatist. The melodrama thus loses in importance."

* Alexandre César Léopold Bizet is the name of the composer of "Carmen." The name Georges was given to him by his godfather; and as Georges he was always known to his family, his friends, and the world at large. Only in official papers, as a citizen of France, and in the archives of the Conservatory, was he named Alexandre César Léopold.

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Now the orchestra at the Vaudeville was singularly composed. According to Adolphe Jullien, it was made up of seven first violins, no second violins, two violas, five 'cellos, two double-basses, flute, oboe, cornet-à-pistons, two horns, two bassoons, drums, harmonium, piano. Charles Pigot gives a different list: two flutes, an oboe interchangeable with English horn, one clarinet, two bassoons, one saxophone, two horns, kettledrums, seven violins, one viola, five 'cellos, two double-basses, pianoforte.* Pigot says the harmonium was put in the wings to support the choruses in this particular piece, and it was played now by Bizet and now by Guiraud.† For this orchestra Bizet wrote his original score. The conductor was Constantin.‡

After the failure of the piece Bizet chose certain numbers out of the twenty-seven, rescored them, and arranged them in the form of a suite. The first performance of this version was at a Pasdeloup concert on November 10, 1872. The first performance of this suite in Boston was at a Philharmonic concert on April 2, 1881. After the death of Bizet a suite No. 2 was arranged by Guiraud from other numbers of the melodrama.

This suite is scored for two flutes, two oboes (the second of which is interchangeable with cor anglais in the first movement), two clarinets, two bassoons, alto saxophone, four horns, two trumpets, two cornets, three trombones, kettledrums, snare-drum, harp, strings.

"L'Arlésienne" was revived at the Odéon, Paris, on May 5, 1885, when Bizet's revised score was played by Colonne's orchestra. Paul Mounet was the Balthazar; Lambert the younger, Fréderi; Aimée Jeanne Tessandier, Rose Mamaï; Irma Crosnier, Mère Renaud; Eugénie Yahne, L'Innocent; and Miss Hadamard, Vivette. Edmond de Goncourt, in the "Journal des Goncourts," wrote about this first performance: "Public cold, icy cold. Mme. Daudet beats her fan about her with the angry rustling of the wings of fighting birds. Audience still cold, ready to titter and sneer at the piece. It applauds the music enthusiastically. Suddenly Mme. Daudet, who is leaning in a state of pitiful depression against the side of the box, exclaims: 'I'm going home to bed; it makes me sick to stay here.' Thank God, with the

* Ernest Reyer gave the same list of instruments in his review published in the *Journal des Débats*.

† Ernest Guiraud was born at New Orleans (U.S.A.) in 1837; he died at Paris in 1892. Educated at the Paris Conservatory, he took the *Prix de Rome* in 1859. He wrote operas, orchestral suites and overtures, pieces for solo instruments, songs, and a Treatise on Instrumentation. He taught at the Conservatory, and was a member of the Institute.

‡ Titus Charles Constantin, born at Marseilles in 1835, died at Paris in 1891. A conductor of concert, theatre, and opera orchestras, he wrote some overtures and other pieces.

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third act the piece goes, and its quality and the acting of Tessandier provoke loud applause in the last scenes." Here is a list of the performances at the Odéon: 1885, 60; 1886, 14; 1887, 42; 1889, 8; 1890, 19; 1891, 6; 1898, 30; 1899, 11; 1906, 30; 1901, 9; 1902, 15; 1903, 18; 1904, 20; 1905, 20; 1906, 9; 1907, 21.

The piece was performed with Bizet's music in Germany for the first time on September 8, 1899, at Bremen. "The Woman of Arles," a version by Charles H. Meltzer and Willy Schulz, was produced at the Broadway Theatre, New York, on March 22, 1897, when Agnes Booth was the Rose Mamaï; Rosa Rand, Mère Renaud; Florence Thornton, The Innocent; Mary Haines, Vivette; Charles M. Kent, Balthazar; John Kellerd, Fréderi. The other parts were taken by Augustus Cook, Horace Lewis, Walter Craven.* Mr. Seidl led the orchestra.

An opera in four acts founded on Daudet's piece and entitled "L'Arlesiana," libretto by Leopoldo Marenco, music by Francesco Ciléa, was produced at the Lyric Theatre, Milan, on November 27, 1897. Three numbers were encored, and the composer was called before the curtain twenty-one times. The chief singers were Mmes. Frida Rici-De Paz, Tracey, and Orlandi; and Messrs. Caruso, Casini, Aristi, and Frigotti.

Daudet's "L'Arlésienne," reproduced on the cinematograph in Paris by Pathé Frères, was presented at a special performance at the Alhambra, London, November 20, 1908, and at that theatre later in the month. An English version of Daudet's play by Jocelyn Brandon was entitled "The Love that Kills."

Symphonic Poem No. 3, "The Preludes" (after Lamartine).

Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar in 1849–50 from sketches made in earlier years, and this statement seems to be the correct one.

* Laura Moore sang an air in this performance. Born at Terre Haute, January 6, 1863, she took the first prize for singing at the Paris Conservatory in 1885. She sang Ophelia in Thomas's "Hamlet" early in 1888 at the Opéra, but her voice was not large enough for the hall. On her return to this country she sang for a time in concert and in operetta. Thus she was heard in Boston in "The Oolah" (1889) and in "The Lion Tamer" (1893).

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Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)." * The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XVme Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt made his first appearance as a composer in the Gewandhaus, Leipsic, with "Les Préludes," the symphonic poem "Mazeppa," the pianoforte concerto in E-flat major (Hans von Bülow, pianist), and his romance "Englein hold im Lockengold" at a concert given for the "Orchester-Pensions-Institut," February 26, 1857. "Mazeppa" shocked the conservatives and provoked polemical articles, also a poem "Franz Liszt in Leipzig" by Peter Cornelius.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The first performance of "Les Préludes" in Boston was at a Philharmonic concert, December 3, 1859, when Arthur Napoleon,† pianist,

* "Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a hand-written score.

† Arthur Napoleao (Napoleone) was born at Oporto, March 6, 1843. He made a sensation as a boy pianist at Lisbon, London (1852), Berlin (1854), studied with Charles Hallé at Manchester, made tours throughout Europe and North and South America, and about 1868 settled in Rio de Janeiro as a dealer in music and musical instruments. After his retirement from the concert stage he composed pieces for pianoforte and orchestra, pianoforte pieces, and he served as a conductor.

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made his first appearance in the city. "Les Préludes" was performed by the Philharmonic Society of New York, April 30th of the same year.

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Beethoven . . . . . Symphony in A major, No. 7, Op. 92

I. Poco Sostenuto; Vivace.
II. Allegretto.
III. Presto: Presto meno assai.
IV. Allegro con brio.

Saint-Saëns . . . . "My Heart at thy Dear Voice," from "Samson and Delilah"

Bizet . . . Suite No. 1, from the Music for Alphonse Daudet's Play, "L'Arlésienne"

I. Prélude.
II. Minuetto.
III. Adagietto.
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Symphony in A major, No. 7, Op. 92 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

The first sketches of this symphony were made by Beethoven probably before 1811 or even 1810. Several of them in the sketch-book that belonged to Petter of Vienna, and was analyzed by Nottebohm, were for the first movement. Two sketches for the famous allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1818 to Count Rasoumoffsky. One of the two bears the title: "Anfang Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but he did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12. The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert of Whitsuntide.

The first performance of the symphony was at Vienna, in the large hall of the university, on December 8, 1813.

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Mälzel, the famous maker of automata, exhibited in Vienna during the winter of 1812–13 his automatic trumpeter and panharmonicon. The former played a French cavalry march with calls and tunes; the latter was composed of the instruments used in the ordinary military band of the period,—trumpets, drums, flutes, clarinets, oboes, cymbals, triangle, etc. The keys were moved by a cylinder, and overtures by Handel and Cherubini and Haydn's Military Symphony were played with ease and precision. Beethoven planned his "Wellington's Sieg," or "Battle of Vittoria," for this machine. Mälzel made arrangements for a concert,—a concert "for the benefit of Austrian and Bavarian soldiers disabled at the battle of Hanau."

The arrangements for this charity concert were made in haste, for several musicians of reputation were then, as birds of passage, in Vienna, and they wished to take parts. Among the distinguished executants were Salieri and Hummel, two of the first chapel-masters of Vienna, who looked after the cannon in "Wellington's Sieg"; the young Meyerbeer, who beat the bass drum and of whom Beethoven said to Tomaschek: "Ha! ha! ha! I was not at all satisfied with him; he never struck on the beat; he was always too late, and I was obliged to speak to him rudely. Ha! ha! ha! I could do nothing with him; he did not have the courage to strike on the beat!" Spohr and Mayseder were seated at the second and third violin desks, and Schuppanzigh was the concert-master; the celebrated Dragonetti was among the double-basses. Beethoven conducted.

The programme was as follows: "A brand-new symphony," the Seventh, in A major, by Beethoven; two marches, one by Dussek, the other by Pleyel, played by Mälzel's automatic trumpeter with full orchestral accompaniment; "Wellington's Sieg, oder die Schlacht bei Vittoria." "Wellington's Sieg" was completed in October of 1813 to celebrate the victory of Wellington over the French troops in Spain on June 21 of that year. Mälzel had persuaded Beethoven to compose the piece for his panharmonicon, and furnished material for it, and had even given him the idea of using "God save the King" as the subject of a lively fugue. Mälzel's idea was to produce the work at concerts, so as to raise money enough for him and Beethoven to go to London.

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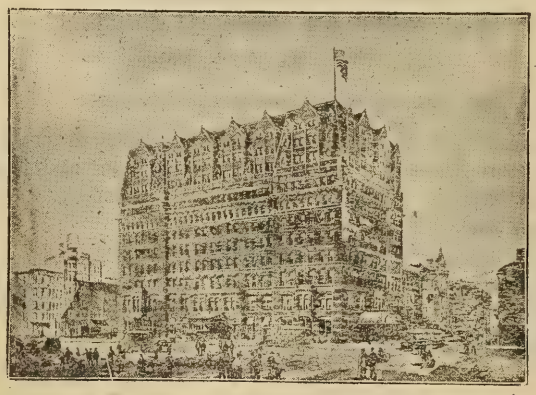

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He was a shrewd fellow, and saw that, if the "Battle Symphony" were scored for orchestra and played in Vienna with success, an arrangement for his panharmonicon would then be of more value. Beethoven dedicated the work to the Prince Regent, afterward George IV., and forwarded a copy to him, but the "First Gentleman in Europe" never acknowledged the compliment. "Wellington's Sieg" was not performed in London until February 10, 1815, when it had a great run. The news of this success pleased Beethoven very much. He made a memorandum of it in the note-book which he carried with him to taverns.

This benefit concert was brilliantly successful, and there was a repetition of it December 12 with the same prices of admission, ten and five florins. The net profit of the two performances was four thousand six gulden. Spohr tells us that the new pieces gave "extraordinary pleasure, especially the symphony; the wondrous second movement was repeated at each concert; it made a deep, enduring impression on me. The performance was a masterly one, in spite of the uncertain and often ridiculous conducting by Beethoven." Glöggl was present at a rehearsal when the violinists refused to play a passage in the symphony, and declared that it could not be played. "Beethoven told them to take their parts home and practise them; then the passage would surely go." It was at these rehearsals that Spohr saw the deaf composer crouch lower and lower to indicate a long diminuendo, and rise again and spring into the air when he demanded a climax. And he tells of a pathetic yet ludicrous blunder of Beethoven, who could not hear his own soft passages.

The Chevalier Ignaz von Seyfried told his pupil Krenn that at a rehearsal of the symphony, hearing discordant kettledrums in a passage of the Finale and thinking that the copyist had made a blunder, he said circumspectly to the composer: "My dear friend, it seems to me there is a mistake: the drums are not in tune." Beethoven answered: "I did not intend them to be." But the truth of this tale has been disputed.

Beethoven was delighted with his success, so much so that he wrote a public letter of thanks to all that took part in the two performances.

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"My Heart at thy Dear Voice," from "Samson and Delilah."
Camille Saint-Saëns

(Born in Paris on October 9, 1835; still living in Paris.)

"Samson et Dalila," opera in three acts, text by Ferdinand Lemaire, music by Saint-Saëns, was completed about 1872, although the second act was rehearsed with Augusta Holmès, Regnault, the painter, and Brussine, as the singers, in 1870. The same act was sung in 1874 at Pauline Viardot's country place, when she, Nicot, and Auguez were the singers. The first act was performed in concert form at the Châtelet, Paris, on Good Friday, 1875.

The first operatic performance was in German at Weimar, December 2, 1877. The opera was afterward performed at Hamburg (1883), Cologne, Prague, and Dresden.

The first performance in France of the work as an opera was at Rouen, March 3, 1890. The first operatic performance in Paris was at the Eden Theatre, October 31, 1890. Rosine Bloch was the Delilah. Not until November 23, 1892, was there a performance at the Opéra, and then Mme. Deschamps-Jehin was the Delilah; Vergnet and Lassalle were the other chief singers.

The first performance in the United States was in concert form at New York, March 25, 1892, by the Oratorio Society, led by Mr. Walter Damrosch. The singers were Mme. Ritter-Goetze, Montariol, Moore, Fischer.

The air, "My Heart at thy Dear Voice," is in the second act, scene iii. It is night, and Samson visits Delilah at her home in the valley of Sorek. A thunder-storm is nearing.

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The air is really part of a duet between Delilah and Samson; but Samson's replies to these entreaties of the woman of Sorek are omitted in the concert version.

Andantino, D-flat major, 3-4.

Mon cœur s'ouvre à ta voix
Comme s'ouvrent les fleurs
Aux baisers de l'aurore!
Mais, ô mon bien-aimé,
Pour mieux sécher mes pleurs,
Que ta voix parle encore!
Dis-moi qu'à Dalila tu reviens pour jamais,
Redis à ma tendresse
Les serments d'autrefois,
Ces serments que j'aimais!

Un poco più lento.

Ah! réponds à ma tendresse,
Verse moi l'ivresse!

Ainsi, qu'on voit des blés
Les épis onduler
Sous la brise légère,
Ainsi frémit mon cœur,
Prêt à se consoler
À ta voix qui m'est chère!

La flèche est moins rapide
À porter le trépas
Que ne l'est ton amante
À voler dans tes bras.

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Ah! réponds à ma tendresse,
Verse moi l'ivresse!

The English prose translation * of which is as follows:—

Delilah.—My heart opens at the sound of thy voice as the flowers open to the kisses of sunrise! But. O my well-beloved, let thy voice speak again, the better to dry my tears! Tell me that thou hast come back to Delilah forever, repeat to my love the oaths of yore, the oaths that I loved! Ah! respond to my love, pour out intoxication for me!

As you see the bearded wheat wave beneath the light breeze, so does my heart tremble, ready to console itself at thy dear voice! The arrow is less swift to bring death than thy beloved to fly to thy arms! Ah! respond to my love, pour out intoxication for me!

Suite No. 1, from "L'Arlésienne" . . . . . Georges† Bizet

(Born at Paris, October 25, 1838; died at Bougival the night of June 2–3, 1875.)

When Léon Carvalho was manager of the Vaudeville Theatre, Paris, he wished to revive the melodrama, the dramatic piece with incidental and at times accentuating music. He chose as dramatist Alphonse Daudet, who happened to have a Provençal play ready for the Vaudeville. He chose as musician Bizet, whose "Djamileh," an opera in one act, produced at the Opéra-Comique on May 22, 1872, had been praised by only a few critics. The libretto and the incapacity of a Mme. Prelly, a woman of society who longed for applause as a public singer, did woful injury to the composer. Bizet was accused of being a Wagnerite, and Wagner was not then in fashion.

"L'Arlésienne," a piece in three acts, was produced at the Vaudeville on October 1, 1872. The cast was as follows: Balthazar, Parade; Fréderi, Abel; Mitifio, Régnier; Le Patron Marc, Colson; Francet, Cornaglia; L'Équipage, Lacroix; Rose Mamaï, Mme. Fargueil;

* This translation is by W. F. Apthorp.

† Alexandre César Léopold Bizet is the name of the composer of "Carmen." The name Georges was given to him by his godfather; and as Georges he was always known to his family, his friends, and the world at large. Only in official papers, as a citizen of France, and in the archives of the Conservatory, was he named Alexandre César Léopold.

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Mère Renaud, Mme. Alexis; L'Innocent, Miss Morand; Vivette, Jeanne Bartet. The play was not liked, and there were only fifteen performances. Various objections were made against it: there was no action; it was "too literary"; it was too psychological, etc. The audience chattered or yawned during the prelude and the entr'actes. Good-natured dramatic critics asked why there was such "orchestral cacophony"; but the menuet-intermezzo pleased by its frank, gay rhythm. The music as a whole shared the fate of the piece. "Its character harmonizes happily with the general color of the work. . . . There is nothing distinguished in the score. . . . The composer seems to have wished to hide himself behind the dramatist. The melodrama thus loses in importance."

Now the orchestra at the Vaudeville was singularly composed. According to Adolphe Jullien, it was made up of seven first violins, no second violins, two violas, five 'cellos, two double-basses, flute, oboe, cornet-à-pistons, two horns, two bassoons, drums, harmonium, piano. Charles Pigot gives a different list: two flutes, an oboe interchangeable with English horn, one clarinet, two bassoons, one saxophone, two horns, kettledrums, seven violins, one viola, five 'cellos, two double-basses, pianoforte.* Pigot says the harmonium was put in the wings to support the choruses in this particular piece, and it was played now by Bizet and now by Guiraud.† For this orchestra Bizet wrote his original score. The conductor was Constantin.‡

After the failure of the piece Bizet chose certain numbers out of the twenty-seven, rescored them, and arranged them in the form of a suite. The first performance of this version was at a Pasdeloup concert on November 10, 1872. The first performance of this suite in Boston was at a Philharmonic concert on April 2, 1881. After the death of Bizet a suite No. 2 was arranged by Guiraud from other numbers of the melodrama.

* Ernest Reyer gave the same list of instruments in his review published in the *Journal des Débats*.

† Ernest Guiraud was born at New Orleans (U.S.A.) in 1837; he died at Paris in 1892. Educated at the Paris Conservatory, he took the *Prix de Rome* in 1859. He wrote operas, orchestral suites and overtures, pieces for solo instruments, songs, and a Treatise on Instrumentation. He taught at the Conservatory, and was a member of the Institute.

‡ Titus Charles Constantin, born at Marseilles in 1835, died at Paris in 1891. A conductor of concert, theatre, and opera orchestras, he wrote some overtures and other pieces.

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"L'Arlésienne" was revived at the Odéon, Paris, on May 5, 1885, when Bizet's revised score was played by Colonne's orchestra. Paul Mounet was the Balthazar; Lambert the younger, Fréderi; Aimée Jeanne Tessandier, Rose Mamaï; Irma Crosnier, Mère Renaud; Eugénie Yahne, L'Innocent; and Miss Hadamard, Vivette. Edmond de Goncourt, in the "Journal des Goncourts," wrote about this first performance: "Public cold, icy cold. Mme. Daudet beats her fan about her with the angry rustling of the wings of fighting birds. Audience still cold, ready to titter and sneer at the piece. It applauds the music enthusiastically. Suddenly Mme. Daudet, who is leaning in a state of pitiful depression against the side of the box, exclaims: 'I'm going home to bed; it makes me sick to stay here.' Thank God, with the third act the piece goes, and its quality and the acting of Tessandier provoke loud applause in the last scenes." Here is a list of the performances at the Odéon: 1885, 60; 1886, 14; 1887, 42; 1889, 8; 1890, 19; 1891, 6; 1898, 30; 1899, 11; 1906, 30; 1901, 9; 1902, 15; 1903, 18; 1904, 20; 1905, 20; 1906, 9; 1907, 21.

"Erlking," Ballad by Goethe, Op. 1 . . . . . Franz Schubert

(Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

The songs introduced by Goethe in the *Singspiel*, "Die Fischerin," are said to have been written in 1781. The first publication of "Erlkönig" was in the *Berliner Literatur- und Theaterzeitung* of September 21–28, 1782; but the play was performed for the first time on July 22, 1782, in the park of the Château Tiefurt. Nature supplied the scenery, and the specially chosen audience sat for the most part on the ground. Corona Schröter, dressed as the fisher-maiden Dörtchen (Dorothea), left her hut and sang "The Erlking" to music of her own composition. A water-color sketch of this scene by G. M. Kraus was reproduced in *Le Ménestrel* (Paris) of July 9, 1905, in illustration of the entertaining account by Amédée Boutarel of the performance. Corona's

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music to the "Erlking" was published as No. 17 of her twenty-five songs at Weimar in 1786. Her setting is in simple couplets of eight measures, with an artless accompaniment. The song, A major, 6-8, is republished in Wilhelm Tappert's "70 Erlkönig-Kompositionen" (new and enlarged edition, p. 2, Berlin, 1906). Tappert, by the way, does not mention in his interesting pamphlet a glee, "The Erl King," by Dr. John Wall Callcott (1766–1821). This glee for two sopranos and a bass (also for soprano, tenor, and bass), Allegretto, E-flat, 3-8, may be found easily in Boosey's National Edition of English Glees (No. 7).

"Erlkönig" is an erroneous translation into German of the Danish "ellerkonge," "ellekonge," *i.e.*, "elverkonge," "elvekonge," king of the elves. Goethe and Herder therefore employed a word without meaning in the title of their poems, and Sir Walter Scott brought over the mistake into English, when in a note to Goethe's poem he spoke of "the Erlking" as "a goblin that haunts the Black Forest, in Thuringia." The story of "The Erlking's Daughter" (music by Gade) is taken from an old Danish legend. There is no *Erlkönig* in any saga.

Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind;
Er hat den Knaben wohl in dem Arm,
Er fasst ihn sicher, er hält ihn warm.

"Mein Sohn, was birgst du so bang dein Gesicht?"
"Siehst, Vater, du den Erlkönig nicht?
Den Erlenkönig mit Kron' und Schweif?"
"Mein Sohn, es ist ein Nebelstreif."

"Du liebes Kind, komm, geh' mit mir!
Gar schöne Spiele spiel ich mit dir;
Manch' bunte Blumen sind an dem Strand,
Meine Mutter hat manch' gülden Gewand."

"Mein Vater, mein Vater, und hörest du nicht,
Was Erlenkönig mir leise verspricht?"
"Sei ruhig, bleibe ruhig, mein Kind;
In dürren Blättern säuselt der Wind."

"Willst, feiner Knabe, du mit mir gehn?
Meine Töchter sollen dich warten schön;
Meine Töchter führen den nächtligen Reihn
Und wiegen und tanzen und singen dich ein."

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"Mein Vater, mein Vater, und siehst du nicht dort
Erlkönigs Töchter am düstern Ort?"
"Mein Sohn, mein Sohn, ich seh' es genau:
Es scheinen die alten Weiden so grau."

"Ich liebe dich, mich reizt deine schöne Gestalt;
Und bist du nicht willig, so brauch' ich Gewalt."
"Mein Vater, mein Vater, jetzt fasst er mich an!
Erlkönig hat mir ein Leid's gethan."

Dem Vater grauset's; er reitet geschwind,
Er hält in den Armen das ächzende Kind,
Erreicht den Hof mit Müh' und Noth;
In seinen Armen das Kind war todt.

The following translation into English is by William F. Apthorp:—

Who rides so late through night and wind? It is the father with his child: he has the boy well in his arms, he holds him safe, he keeps him warm.

"My son, why hidest thou thy face in fright?" "Father, dost thou not see the Erlking? The Erlking with crown and tail?" "My son, it is a streak of mist."

"Thou dear child, come, go with me! Full pretty games I'll play with thee; there are many flowers on the strand, my mother has many a pretty garment."

"My father, my father, and dost thou not hear what promises Erlking whispers to me?" "Be quiet, stay quiet, my child; the wind is murmuring through wilted leaves."

"And wilt thou go with me, pretty boy? My daughters shall wait on thee well; my daughters lead the nightly dance, and shall rock and dance and sing thee to sleep."

"My father, my father, and seest thou not these Erlking's daughters at the gloomy place?" "My son, my son, I see it clearly: the old willows look so gray."

"I love thee, thy beauteous form enchants me; and if thou'rt not willing, I'll use force." "My father, my father, now he seizes hold of me! Erlking has done me a harm!"

The father shudders in terror; he rides fast, he holds the groaning child in his arms, and reaches his court-yard with trouble and hardship; in his arms the child was dead.

Schubert composed the music to Goethe's ballad in 1815. There are four versions. The fourth and definitive is dedicated to Moriz Graf von Dietrichstein, and it is catalogued as Op. 1. The original key is G minor; schnell, 4-4.

Spaun tells of his going one afternoon with Mayrhofer to visit Schu-

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bert. They found him reading Goethe's ballad aloud and in an excited manner. Suddenly he sat down and composed the music as fast as he could write. Schubert then had no pianoforte. The three went to the Convict, and there the song was first sung, to the delight and the wonder of all present. Spaun in 1817 sent to Goethe manuscript copies of Schubert's songs with a letter. Goethe never made answer.

August Ritter von Gymnich, an amateur, was the first to sing Schubert's "Erlking" before a large audience. This was at a party at Sonnleithner's, December 1, 1820. In January of the next year he sang it at a meeting of a small music society, and a little later Pettenkofen and Vogl sang it in public with great effect.

Liszt in 1860 arranged for a small orchestra the pianoforte accompaniments of these songs by Schubert: (1) "Die junge Nonne"; (2) "Gretchen am Spinnrad"; (3) "Lied der Mignon"; (4) "Erlkönig"; (5) "Der Doppelgänger"; (6) "Abschied." The first four were published in 1863. Berlioz orchestrated the accompaniment for Roger, the tenor, to sing the song at Baden in 1860.

Overture to the Opera, "The Sold Bride". Friedrich Smetana

(Born at Leitomischl, Bohemia, March 2, 1824: died in the mad-house at Prague, May 12, 1884.)

"Prodana nevesta" ("Die verkaufte Braut"), a comic opera in three acts, the book by Karl Sabina, the music by Smetana, was performed for the first time at Prague, May 30, 1866.

The overture, which, according to Hanslick, might well serve as prelude to a comedy of Shakespeare,—and indeed the overture has been entitled in some concert halls "Comedy Overture,"—is scored for one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings.

The chief theme of the operatic score as well as of the dramatic action is the sale of the betrothed, and this furnishes the chief thematic material of the overture.

The overture begins vivacissimo, F major, 2-2, with the chief theme

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at once announced by strings and wood-wind in unison and octaves against heavy chords in brass and kettledrums. This theme is soon treated in fugal manner; the second violins lead, and are followed in turn by the first violins, violas, and first 'cellos, and second 'cellos and double-basses. The exposition is succeeded by a vigorous "diversion," or "subsidiary," for full orchestra. The fugal work is resumed; the wind instruments as well as the strings take part in it, and the subsidiary theme is used as a counter-subject. There is development fortissimo by full orchestra, and the chief theme is again announced as at the beginning. The second theme enters, a melody for oboe, accompanied by clarinets, bassoon, horn, second violins. This theme is as a fleeting episode; it is hardly developed at all, and is followed by a tuneful theme for violins and first 'cellos. The chief motive returns in the wood-wind, then in the strings, and the fugal work is resumed. The leading motive is reiterated as at the beginning of the overture (without the double-basses). The tonality is changed to D-flat major, and flutes and oboes take up the first subsidiary theme, which keeps coming in over harmonies in lower strings and wind, while the music sinks to pianissimo. Fragments of the first theme reappear in the strings, and there is a brilliant coda.

***

Smetana began to compose the opera in May, 1863. He completed the work March 15, 1866.

***

There is a story that Smetana was excited to the composition of "strictly national" music by a remark made at Weimar by Herbeck when they were guests of Liszt,—that the Czechs were simply reproductive artists. The opening of the Czechic Interims Theatre at Prague, November 18, 1862, was the first step toward the establishment of a native operatic art. Smetana finished in April, 1863, his first opera, "Branibori v Cechach," or "Die Brandenburger in Böhmen," but it was not performed until January 5, 1866. Karl Sebor was more

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fortunate: his opera, "Templari na Morave," was performed in the Czechic Theatre in 1865.

The libretto of Smetana's first opera was undramatic, improbable, ridiculous. The Bohemian operas before Smetana were in the old forms of the Italian, French, and German schools, and the public accused Smetana of "Wagnerism," the charge brought in Paris against Bizet even before "Carmen" saw the footlights. Smetana was a follower of Wagner in opera and of Liszt in the symphonic poem. He believed in the ever-flowing melody in the operatic orchestra; this melody should never interrupt, never disturb, the dramatic sense; the music should have a consistent physiognomy; it should characterize the dramatic; the *Leit-motive* should individualize; but Smetana knew the folly of imitation, nor was he the kind of man to play the sedulous ape. He once said, "We cannot compose as Wagner composes," and therefore he sought to place in the frame of Wagnerian reform his own national style, his musical individuality, which had grown up in closest intimacy with his love of the soil, with the life, songs, legends, of his countrymen.

When they celebrated the one hundredth performance of "The Sold Bride" at Prague, May 5, 1882, Smetana said: "I did not compose it from any ambitious desire, but rather as a scornful defiance, for they accused me after my first opera of being a Wagnerite, one that could do nothing in a light and popular style." The opera was composed,

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according to him, between January 5 and May 30, 1866; but Ottokar Hostinsky recalls the fact that in 1865 Smetana had performed fragments from a comic operetta, and Teige goes further and says the work was begun as far back as May, 1863. However this may be, Smetana composed at first only lyric parts, which were connected, twenty of them, by spoken dialogue. The opera was in two acts and without change of scene when it was produced.

When there was talk of a performance at the Opéra-Comique, Paris, Smetana added a male chorus in praise of beer, an air for Marenka, and a dance (Skoena). The first act of the original version was divided into two scenes, and soon afterward the first scene was closed with a polka, and the second scene introduced with a furiant; * so now the opera is in three acts. Smetana changed the spoken dialogue into recitative for the production of the opera at St. Petersburg in January, 1871, and this recitative is used to-day even in Czech theatres.

"The Sold Bride" was performed for the first time before a German-Austrian public at the International Music and Theatre Exhibition at Vienna in 1892 (June 1).† As Hlavác says: ‡ "Those who understood the situation were not surprised when Director Schubert appeared in Vienna in 1892 with his Bohemian Theatre and gave two works of Smetana, that the surprise of the audience was so great, and on all sides was heard, 'How is it possible that such genius was not recognized long ago?' For, as far as Austria is concerned, Smetana first became known in Vienna, June, 1892, where they had previously had no idea of the importance of his creations. . . . There is something in 'Die verkaufte Braut' which satisfies every one. The Wagnerian can find nothing to object to, the lover of melody is more than happy, and friends and partisans of healthy artistic realism applaud vociferously. Not that Smetana is to be looked up to as the long-sought, universal musical genius, who has accomplished the union and perfect reconciliation of all the different theories of music. Smetana, in his high understanding of art, clearly and rightly estimated all these theories and appropriated them to his own use. This had no

* Also known as the "sedálk" (the peasant), a characteristic and popular Bohemian dance, in which the male imitates a proud, puffed-up peasant, who at first dances alone, arms akimbo, and stamps, his partner then dances about him, or spins about on the same spot, until they embrace and dance slowly the sousedska, a species of ländler

† Adolf Tschech, whose real name was Taussig, conductor of Czech operas at this exhibition, died late in 1903 at Prague at the age of sixty-three.

‡ Translated into English by Josephine Upson Cady.

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influence, however, on his inventive power; the effect was seen only in the expression of his thought; for he remained his own master in spite of all influences. This, all admit, even the speculator in coincidences and the hunter after imitations. The charm of Smetana to the outside world lies in the fact that, while the national character remains the foundation of his thought, he knew how to clothe the national Bohemian music in modern and high forms, and at the same time remain truly original, always himself, always Smetana. And so 'Die verkaufte Braut' has become a national comic opera, which, in the outlining of a dramatic depiction of village life in Bohemia, is true in the action and music, without turning the realistic side of it into the realism of a 'Mala Vita' * or 'Santa Lucia.' In this truly artistic moderation, Smetana shows that it is not necessary to depict common people as rude and unrefined, and, although most of Smetana's operas are laid in villages, as is also 'Pagliacci,' he did not turn to the tragical, as Mascagni and Leoncavallo have done."

The success of "The Sold Bride" led to Smetana's appointment as conductor of the opera. (His deafness obliged him in 1874 to give up all conducting.) This appointment gave him great honor, small wages (twelve hundred florins), many enviers and enemies.

* "Mala Vita," opera by Umberto Giordano (Rome, February 21, 1892, revived at Milan in 1897 as "Il Vito"). "A Santa Lucia," by Pierantonio Tasca (Kroll's Theatre, Berlin, November 16, 1892). Gemma Bellincioni as the leading woman made a profound sensation when these operas were performed at Vienna,—"Mala Vita" in 1892, "A Santa Lucia" in 1893.

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Glazounoff . . . . Symphony in B-flat major, No. 5, Op. 55

I. Moderato maestoso; Allegro.
II. Scherzo: Moderato; Pochissimo meno mosso.
III. Andante.
IV. Allegro maestoso.

Rimsky-Korsakoff . . . Caprice on Spanish Themes, Op. 34

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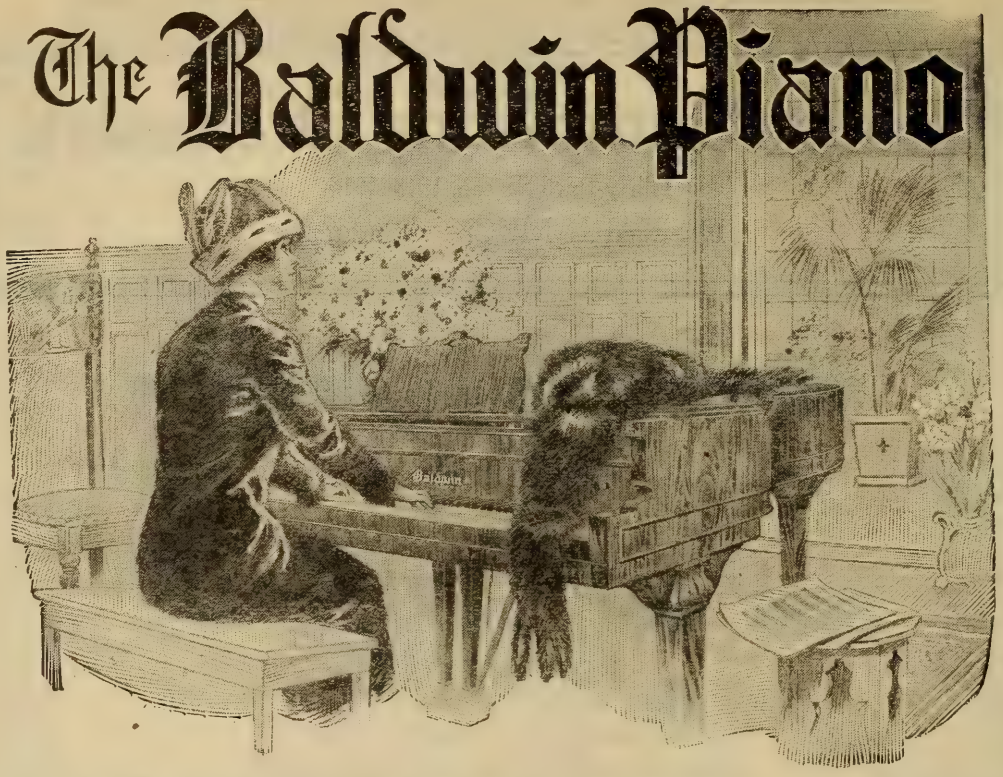

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Symphony in B-flat major, No. 5, Op. 55. Alexander Glazounoff

(Born at St. Petersburg, August 10, 1865; now living there.)

Glazounoff's fifth symphony was composed at St. Petersburg in 1895. It was published in 1896. It was performed for the first time in March, 1896, at one of the concerts of the New Russian School, organized by the publisher Belaïeff in St. Petersburg. The scherzo was then repeated in response to compelling applause. The first performance of the symphony in the United States was at a concert of the Philharmonic Society of New York, Anton Seidl conductor, March 5, 1898. The first performance in Boston was at a concert of the Boston Symphony Orchestra, November 24, 1906, Dr. Muck conductor.

The symphony, dedicated to Serge Tanéïeff,* is scored for three flutes (one interchangeable with piccolo), two oboes, three clarinets, one bass clarinet, two bassoons, four horns, three trumpets, three trom-

* Serge Tanéïeff was born in the government Vladimir, Russia, November 25, 1856. He is now living at Moscow. He studied the pianoforte with Nicholas Rubinstein and composition with Tschaikowsky at the Moscow Conservatory, of which he was afterward for some time (1885–89) the director, and was also teacher of theory in the school, a position that he still holds, or, at least, did hold a short time ago. (The Russian music schools have seen troublous times during the last year and a half, and resignations and dismissals have been frequent.) Tanéïeff made his first appearance as a pianist at Moscow in January, 1875, when he played Brahms's Concerto in D minor, and was loudly praised by critics and the general public, although the concerto was dismissed as an "unthankful" work. Tschaikowsky, as critic, wrote a glowing eulogy of the performance. It had been said, and without contradiction until the appearance of Modest Tschaikowsky's Life of his brother, that Tanéïeff was the first to play Peter's Concerto in B-flat minor in Russia. But the first performance in Russia was at St. Petersburg, November 1, 1875, when Kross was the pianist. Tanéïeff was the first to play the concerto at Moscow, November 12 of the same year, and he was the first to play Tschaikowsky's Concerto in C minor, Pianoforte Fantasia, Trio in A minor, and the posthumous Concerto in E-flat major. Tanéïeff spent some months at Paris, 1876–77. On his return he joined the faculty of the Moscow Conservatory. That Tschaikowsky admired Tanéïeff's talent, and was fond of him as a man, is shown by the correspondence published in Modest Tschaikowsky s Life. Tanéïeff has composed a symphony (played here at a Symphony concert, November 23, 1902); an opera, "The Oresteia" (1895); a concert overture "The Oresteia" (played here at a Symphony concert, February 14, 1903); a cantata, "Johannes Damascenus"; a half-dozen quartets (the one in B-flat minor, Op. 4, was performed here at a Symphony Quartet concert, November 27, 1905), choruses. One of his part songs, "Sunrise, has been sung here two or three times.

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bones, one bass tuba, kettledrums, bass drum, triangle, cymbals, little bells, harp, and strings.

I. Moderato maestoso, B-flat, 4-4. In this introductory section the sturdy chief theme of the allegro which follows is hinted at forcibly, and it is given to clarinets, bassoons, horns, tuba, and lower strings. There is preluding. The Allegro is in 2-2 and then 3-4. The first theme, which has been likened to the Sword motive in the "Ring," is announced by bassoon and violoncellos, while clarinets sustain. It is then given to oboe and first violins, and at last is sounded by the whole orchestra. The second and suave theme is sung by flute and clarinet against wood-wind chords, with harp arpeggios and strings *pizz.* This theme is developed to a mighty fortissimo. The use of these themes is easily discernible. There is a stirring coda.

II. Scherzo, moderato, G minor, 2-4. After a few measures of sportive preluding the first theme is given to flutes, oboe, clarinet. The second theme, of a little more decided character, is announced by flutes, clarinets, and violins. Pochissimo meno mosso. The flutes have a fresh theme, which, undergoing changes and appearing in various tonalities, is expressed finally by the full orchestra.

III. Andante, E-flat, 6-8. The movement is in the nature of a Romance. The chief and expressive theme has been likened to the opening measures of Radamès' famous air, "Celeste Aïda." Heavy chords for the brass change the mood. There is a cantilena for violins and violoncellos. After preluding on the dominant there is a return of the leading motive.

IV. Allegro maestoso, B-flat, 2-2. The movement begins at once, forte, with a martial theme (full orchestra). The other important themes used in this turbulent movement are a heavy motive, announced by bassoons, tuba, and lower strings, and, *animato*, one announced by clarinets, bassoons, violas, violoncellos, while double-classes and kettledrums maintain a pedal-point.

***

Alexander Constantinovitch Glazounoff is the son of a rich publisher and bookseller of St. Petersburg, whose grandfather established the firm in 1782. Alexander was in the "Real" school until his eigh-

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teenth year, and he then attended lectures at the University of St. Petersburg as a "voluntary," or non-attached, student. He has devoted himself wholly to music. When he was nine years old, he began to take pianoforte lessons with Elenovsky, a pupil of Felix Dreyschock and a pianist of talent, and it is to him that Glazounoff owed a certain swiftness in performance, the habit of reading at sight, and the rudimentary ideas of harmony. Encouraged by his teacher, Glazounoff ventured to compose, and in 1879 Balakireff advised him to continue his general studies and at the same time ground himself in classical music. A year later Balakireff recommended him to study privately with Rimsky-Korsakoff. Glazounoff studied composition and theory with Rimsky-Korsakoff for nearly two years. He himself has said: "We had a great deal of music at home, and everything we played remained fixed in my memory, so that, if I waked in the night, I could reconstruct even in the slightest details all I had heard earlier in the evening."

Following the advice of his teacher, he decided to write a symphony. It was finished in 1881, and performed for the first time with great success, at St. Petersburg, March 29, 1882, at one of the concerts conducted by Balakireff. Later this symphony (in E major) was reorchestrated by the composer four times, and it finally appeared as Op. 5. To the same epoch belong his first string quartet (Op. 1); the suite for piano (Op. 2); two overtures on Greek themes (Op. 3,* 6); his first serenade (Op. 7); and several compositions which were planned then, but elaborated later. In 1884 Glazounoff journeyed in foreign lands. He took part at Weimar in the festival of the Allgemeiner Deutscher Musik-Verein, when his first symphony was performed under the direction of Müller-Hartung. There he met Franz Liszt, who received him most cordially. In 1889 Glazounoff conducted (June 22) at Paris in the concerts of the Trocadéro, which were organized by the music publisher, Belaïeff, his second symphony and the symphonic poem, "Stenka Razine," written in memory of Borodin.

In 1891 the following cablegram, dated St. Petersburg, October 8, was published in the newspapers of Boston:—

* This overture was performed at a concert of the Russian Musical Society, led by Anton Rubinstein, the leader of the faction opposed to Balakireff and the other members of the "Cabinet."

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"A profound sensation was created here to-day. A young woman from Moscow was arrested, charged with being a Nihilist. She confessed, and admitted that she had left a trunk at the house of a well-known composer, Glazounoff, in which was a revolutionary proclamation. The police proceeded to Glazounoff's house and found the trunk. Glazounoff protested his innocence, declaring that he was utterly ignorant of the contents of the trunk. He was nevertheless compelled to deposit as bail fifteen thousand roubles, in order to avoid arrest pending inquiries to be made in the case."

Glazounoff suffered only temporary inconvenience. He was not imprisoned in the fortress of Saint Peter and Saint Paul, nor was he sent to Siberia; and later he wrote a cantata for the coronation of the present Tsar.

In 1897 Glazounoff visited London, and conducted his fourth symphony at a concert of the Philharmonic Society on July 1. (His fifth symphony had been produced in London at a Queen's Hall symphony concert led by Mr. H. J. Wood, January 30* of the same year, and it was performed again at a concert of the Royal College of Music, July 23 of that year, to the disgust of certain hide-bound conservatives. Thus a writer for the *Musical Times* said: "We have now heard M. Glazounoff's symphony twice, and we do not hesitate to protest against a work with such an ugly movement as the Finale being taught at one of our chief music schools. We confess to having twice suffered agonies in listening to this outrageous cacophony, and we are not thin-skinned. The champions of 'nationalism' will tell us that this

* Mrs. Newmarch, in her article "Glazounoff," in Grove's Dictionary (revised version), gives January 28 as the date; but see "The Year's Music," by A. C. R. Carter (London, 1898), and the *Musical Times* (London) of August, 1897.

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is the best movement in the work, because it is the most Russian and 'so characteristic'; they may even assure us that we do not require beauty in music. We shall continue to hold exactly opposite views, If *they* find beauty here, it must be of the kind which some people see in the abnormally developed biceps of the professionally strong man. If we are wrong, if this is the coming art, and our protests avail no more than did those of previous generations against the new arts of *their* times, we shall be happy to take off our hat to M. Glazounoff with a *Morituri, te salutant,* and stoically retire to await what we shall consider the doom of the beautiful in music, even as Wotan, the god, awaited the *Götterdämmerung.*"

In 1899 Glazounoff was appointed professor of orchestration at the St. Petersburg Conservatory. In March, 1905, he, Liadoff, and other leading teachers at this institution espoused the cause of Rimsky-Korsakoff, who was ejected from the Conservatory for his sympathy with the students in political troubles, and they resigned their positions. Some months later he resigned his directorship of the Russian Musical Society. He, Rimsky-Korsakoff, and Liadoff were the conductors of the Russian Symphony Concerts * at St. Petersburg.

* For about a dozen years the concerts were given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera Orchestra; but the audiences were extremely small. An enthusiastic band of two hundred or more was faithful in attendance and subscription. Many important works were produced at these concerts, and various answers given to the stranger that wondered at the small attendance. The programmes were confined chiefly to orchestral compositions, and, when—I quote from "A. G.'s" letter to the *Signale* (Leipsic), January 2, 1901—a new pianoforte concerto or vocal composition was introduced, "the pianist or singer is not a celebrity, but a plain, ordinary mortal." This practice of selection was of course repugnant to the general public. "A. G." adds: "The conductors are distinguished musicians, celebrated theorists, delightful gentlemen,—everything but capable conductors; Rimsky-Korsakoff and Glazounoff, who are acknowledged masters of instrumentation, kill their own brilliant works when they put down the pen and take up the stick. Probably the partisan spirit shown in the programmes contributes largely to

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Glazounoff's chief works, all published by Belaïeff, are eight symphonies; a Suite caractéristique (Op. 9); several fantasias and symphonic poems, such as "Stenka Razine" (Op. 13), "The Forest" (Op. 19), "The Sea" (Op. 28), "The Kremlin" (Op. 30), "Spring" (Op. 34); orchestral suite, Op. 79, "Aus dem Mittelalter"; concert overtures; "A Slav Festival" (a symphonic sketch based on the finale of a string quartet, Op. 26); five string quartets, a string quintet; two waltzes for orchestra; cantatas, pianoforte pieces, and a few songs.

He is said to find in the ballet the fullest and freest form of musical expression,—not the ballet as it is known in this country, awkward, dull, or the "labored intrepidity of indecorum," but the grand ballet; and he has written pieces of this kind for the St. Petersburg stage: "Raymonda," Op. 57; "Ruses d'Amour," Op. 61; "The Seasons," Op. 67; "The Temptation of Damis" (1900). The latest publications of his works as advertised are: Sonata in B-flat minor, for the pianoforte, Op. 74 (1901); Sonata in E, Op. 75; Variations for pianoforte, Op. 72; Sonata in E minor, for pianoforte, Op. 75 (1902); March on a Russian Theme, for orchestra, Op. 76; Symphony No. 7, in F, Op. 77 (1903); Ballade for orchestra, p. 78 (1903); "Moyen Âge," suite for orchestra, Op. 79 (1903); "Scène dansante," for orchestra, Op. 81; Violin Concerto, Op. 82 (1905); Symphony No. 8, E-flat, Op. 83; "Chant du Destin," dramatic overture for orchestra, Op. 84; two preludes for orchestra: No. 1 in memory of Wladimir Stassoff; No. 2 in memory of Rimsky-Korsakoff, Op. 85; Fantaisie finnoise for orchestra, Op. 88; Introduction et la Danse de Salomée d'après le drame "Salomée de Oscar Wilde," for orchestra, Op. 90; Cortège Solennel performed at the twenty-fifth anniversary of the Russian Symphony Concerts, November 23, 1909, Op. 91; Concerto for Pianoforte with orchestra, Op. 92. He has completed works left behind by Borodin—the opera, "Prince Igor," and the Third Symphony—and others; he

the failure of the concerts, which are named 'Russian,' but are only the amusement of a fraction of Russian composers, members of the 'Musical Left,' or the 'Young Russian School.' Rubinstein's name never appears on these programmes, Tschaikowsky's name is seldom seen, and many modern Russians are neglected. Pieces by Rimsky-Korsakoff, Glazounoff, Liapunoff, Liadoff, Cui, and others are performed for the first time at these concerts, and awaken general interest; but the public at large does not like politics or musical factions in the concert-hall, and it waits until the works are performed elsewhere. Yet the sincerity, enthusiasm, devotion, of this band of composers and their admirers, are admired throughout Russia." (Rimsky-Korsakoff died after this was written. He died June 21, 1908.)

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has orchestrated works by colleagues; and with Rimsky-Korsakoff he edited a new edition of Glinka's compositions.

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CAPRICE ON SPANISH THEMES, OP. 34.

NICOLAS ANDREJEVITCH RIMSKY-KORSAKOFF.

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at St. Petersburg, June 21, 1908.)

Rimsky-Korsakoff's "Capriccio Espagnol" was performed for the first time in St. Petersburg at a Russian Symphony Concert, October 31,† 1887. The composer conducted.

* This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music lexicons give May 21.

† This date, given on the title-page of the score, is probably according to the Russian calendar. The date in our calendar would be November 12, 1887.

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The caprice was performed at one of Anton Seidl's Popular Orchestral Concerts at Brighton Beach, New York, by the Metropolitan Orchestra in 1891, at one of the concerts that were given from June 27 to September 7.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Dr. Muck conductor, February 15, 1908.

The Caprice is dedicated to the artists of the orchestra of the Imperial Russian Opera House of St. Petersburg. The names, beginning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The Caprice is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side-drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and strings.

The movements, according to the direction of the composer, are to be played without intervening pauses.

I. Alborada. Vivo e strepitoso, A major, 2-4. *Alborado*, derived from the Spanish word, *albor*, whiteness, dawn (Latin, *albor*, whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade*, which is applied also to festival music at daybreak in honor of an army officer.

This serenade opens with the wild, tempestuous chief theme, which is given to the full orchestra. There is a subsidiary theme for the wood-wind instruments. Both themes are repeated twice by solo clarinet, accompanied by horns and bassoons, and strings *pizz.* A delicate cadenza for solo violin brings the close, pianissimo.

II. Variations. Andante con moto, F major, 3-8. The horns give out the theme with a rocking accompaniment for strings. Before this theme is ended, the strings have the first variation. The second variation, poco meno mosso, is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, tempo primo, E major, organ-point on B, is for wood-wind, two horns, and two 'cellos, accompanied by sixteenth notes for clarinet and violins. The fifth, F major, is for full orchestra. A cadenza for solo flute brings the end.

III. Alborada. Vivo e strepitoso, B-flat major, 2-4. This movement is a repetition of the first, transposed to B-flat major and with

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different instrumentation. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin, and the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. Allegretto, D minor, 6-8. The dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm in gypsy fashion for horns and trumpets. The drum-roll continues, now *ppp*, and the second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettle-drum roll. The fourth, also free, is for clarinet over a roll of cymbals. The oboe gives a short version of the theme, The fifth cadenza is for harp with triangle. The gypsy song begins after a harp glissando. It is attacked savagely by the violins, and is punctuated by trombone and tuba chords and with cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure of accompaniment. The two themes are alternated, and there is a side theme for solo 'cello. Then the strings, *quasi guitara*, hint at the fandango rhythm of the last movement, and accompany the gypsy song, now blown staccato by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings alternating with harmonics *pizz.* The pace grows more and more furious, animato, and leads into the Finale.

V. Fandango of the Asturias. A major, 3-4.

The origin of the word "fandango" is obscure. The larger Spanish dictionaries question the derivation from the Latin "fidicinare," to play upon the lyre or any other stringed instrument. Some admit a Negro origin. In England of the eighteenth century a ball was commonly called a fandango. Mrs. Grove says that the Spanish word means "go and dance," but she does not give any authority for her statement. The dance is a very old one; it was possibly known in ancient Rome. Desrat looked upon it as a survival of Moorish dances, a remembrance of the voluptuous dances of antiquity. "The fandango of the theatre differs from that of the city and the parlor: grace disappears to make room for gestures that are more or less decent, not to say free, stamped with a triviality that is often shameless." Let us

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quote from Vuillier: "'Like an electric shock, the notes of the Fandango animate all hearts,' says another writer. 'Men and women, young and old, acknowledge the power of this air over the ears and soul of every Spaniard. The young men spring to their places, rattling castanets, or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exactest time with tapping heels. Partners tease and entreat and pursue each other by turns. Suddenly the music stops, and each dancer shows his skill by remaining absolutely motionless, bounding again into the full life of the Fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tic-tac of heels (*taconeos*), the crack of fingers and castanets, the supple swaying of the dancers, fill the spectators with ecstasy.' The music whirls along in a rapid triple time. Spangles glitter; the sharp clank of ivory and ebony castanets beats out the cadence of strange, throbbing, deafening notes—assonances unknown to music, but curiously characteristic, effective, and intoxicating. Amidst the rustle of silks, smiles gleam over white teeth, dark eyes sparkle and droop, and flash up again in flame. All is flutter and glitter, grace and animation—quivering, sonorous, passionate, seductive. *Olè! Olè!* Faces beam and eyes burn. *Olè, Olè!* The bolero intoxicates, the fandango inflames."

The chief theme of the fandango in this "Spanish Caprice" is announced immediately by the trombones, and a related theme for wood-wind instruments follows. Both themes are repeated by oboes and violins, while flutes and clarinets have figures in accompaniment. There is a variation in dance form for solo violin. The chief theme in a modified version is given to bassoons and 'cellos. The clarinet has a solo with fandango accompaniment, and the dance grows more and more furious, until the chief theme is heard again from the trombones. The fandango suddenly is changed into the Alborada of the first movement, "Coda, vivo." There is a short closing Presto.

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Suite No. 1, from "L'Arlésienne" . . . . . Georges* Bizet

(Born at Paris, October 25, 1838; died at Bougival the night of June 2–3, 1875.)

When Léon Carvalho was manager of the Vaudeville Theatre, Paris, he wished to revive the melodrama, the dramatic piece with incidental and at times accentuating music. He chose as dramatist Alphonse Daudet, who happened to have a Provençal play ready for the Vaudeville. He chose as musician Bizet, whose "Djamileh," an opera in one act, produced at the Opéra-Comique on May 22, 1872, had been praised by only a few critics. The libretto and the incapacity of a Mme. Prelly, a woman of society who longed for applause as a public singer, did woful injury to the composer. Bizet was accused of being a Wagnerite, and Wagner was not then in fashion.

"L'Arlésienne," a piece in three acts, was produced at the Vaudeville on October 1, 1872. The cast was as follows: Balthazar, Parade; Fréderi, Abel; Mitifio, Régnier; Le Patron Marc, Colson; Francet, Cornaglia; L'Équipage, Lacroix; Rose Mamaï, Mme. Fargueil; Mère Renaud, Mme. Alexis; L'Innocent, Miss Morand; Vivette, Jeanne Bartet. The play was not liked, and there were only fifteen performances. Various objections were made against it: there was no action; it was "too literary"; it was too psychological, etc. The audience chattered or yawned during the prelude and the entr'actes. Good-natured dramatic critics asked why there was such "orchestral cacophony"; but the menuet-intermezzo pleased by its frank, gay rhythm. The music as a whole shared the fate of the piece. "Its character harmonizes happily with the general color of the work. . . . There is nothing distinguished in the score. . . . The composer seems to have wished to hide himself behind the dramatist. The melodrama thus loses in importance."

Now the orchestra at the Vaudeville was singularly composed. According to Adolphe Jullien, it was made up of seven first violins, no second violins, two violas, five 'cellos, two double-basses, flute, oboe, cornet-à-pistons, two horns, two bassoons, drums, harmonium, piano. Charles Pigot gives a different list: two flutes, an oboe interchangeable with English horn, one clarinet, two bassoons, one saxophone, two horns, kettledrums, seven violins, one viola, five 'cellos, two double-basses, pianoforte.† Pigot says the harmonium was put in the wings

* Alexandre César Léopold Bizet is the name of the composer of "Carmen." The name Georges was given to him by his godfather; and as Georges he was always known to his family, his friends, and the world at large. Only in official papers, as a citizen of France, and in the archives of the Conservatory, was he named Alexandre César Léopold.

† Ernest Reyer gave the same list of instruments in his review published in the *Journal des Débats*.

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to support the choruses in this particular piece, and it was played now by Bizet and now by Guiraud.* For this orchestra Bizet wrote his original score. The conductor was Constantin.†

After the failure of the piece Bizet chose certain numbers out of the twenty-seven, rescored them, and arranged them in the form of a suite. The first performance of this version was at a Pasdeloup concert on November 10, 1872. The first performance of this suite in Boston was at a Philharmonic concert on April 2, 1881. After the death of Bizet a suite No. 2 was arranged by Guiraud from other numbers of the melodrama.

This suite is scored for two flutes, two oboes (the second of which is interchangeable with cor anglais in the first movement), two clarinets, two bassoons, alto saxophone, four horns, two trumpets, two cornets, three trombones, kettledrums, snare-drum, harp, strings.

"L'Arlésienne" was revived at the Odéon, Paris, on May 5, 1885, when Bizet's revised score was played by Colonne's orchestra. Paul Mounet was the Balthazar; Lambert the younger, Fréderi; Aimée Jeanne Tessandier, Rose Mamaï; Irma Crosnier, Mère Renaud; Eugénie Yahne, L'Innocent; and Miss Hadamard, Vivette. Edmond de Goncourt, in the "Journal des Goncourts," wrote about this first performance: "Public cold, icy cold. Mme. Daudet beats her fan about her with the angry rustling of the wings of fighting birds. Audience still cold, ready to titter and sneer at the piece. It applauds the music enthusiastically. Suddenly Mme. Daudet, who is leaning in a state of pitiful depression against the side of the box, exclaims: 'I'm going home to bed; it makes me sick to stay here.' Thank God, with the third act the piece goes, and its quality and the acting of Tessandier provoke loud applause in the last scenes." Here is a list of the performances at the Odéon: 1885, 60; 1886, 14; 1887, 42; 1889, 8; 1890, 19; 1891, 6; 1898, 30; 1899, 11; 1906, 30; 1901, 9; 1902, 15; 1903, 18; 1904, 20; 1905, 20; 1906, 9; 1907, 21.

The piece was performed with Bizet's music in Germany for the first time on September 8, 1899, at Bremen. "The Woman of Arles," a version by Charles H. Meltzer and Willy Schulz, was produced at the Broadway Theatre, New York, on March 22, 1897, when Agnes Booth

* Ernest Guiraud was born at New Orleans (U.S.A.) in 1837; he died at Paris in 1892. Educated at the Paris Conservatory, he took the *Prix de Rome* in 1859. He wrote operas, orchestral suites and overtures, pieces for solo instruments, songs, and a Treatise on Instrumentation. He taught at the Conservatory, and was a member of the Institute.

† Titus Charles Constantin, born at Marseilles in 1835, died at Paris in 1891. A conductor of concert, theatre, and opera orchestras, he wrote some overtures and other pieces.

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was the Rose Mamaï; Rosa Rand, Mère Renaud; Florence Thornton, The Innocent; Mary Haines, Vivette; Charles M. Kent, Balthazar; John Kellerd, Fréderi. The other parts were taken by Augustus Cook, Horace Lewis, Walter Craven.* Mr. Seidl led the orchestra.

An opera in four acts founded on Daudet's piece and entitled "L'Arlesiana," libretto by Leopoldo Marenco, music by Francesco Ciléa, was produced at the Lyric Theatre, Milan, on November 27, 1897. Three numbers were encored, and the composer was called before the curtain twenty-one times. The chief singers were Mmes. Frida Rici De Paz, Tracey, and Orlandi; and Messrs. Caruso, Casini, Aristi, and Frigotti.

Daudet's "L'Arlésienne," reproduced on the cinematograph in Paris by Pathé Frères, was presented at a special performance at the Alhambra, London, November 20, 1908, and at that theatre later in the month. An English version of Daudet's play by Jocelyn Brandon was entitled "The Love that Kills."

Symphonic Poem No. 3, "The Preludes" (after Lamartine).

Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

* Laura Moore sang an air in this performance. Born at Terre Haute, January 6, 1863, she took the first prize for singing at the Paris Conservatory in 1885. She sang Ophelia in Thomas's "Hamlet" early in 1888 at the Opéra, but her voice was not large enough for the hall. On her return to this country she sang for a time in concert and in operetta. Thus she was heard in Boston in "The Oolah" (1889) and in "The Lion Tamer" (1893).

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Theodor Müller-Reuter says that the poem was composed at Weimar in 1849–50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)." * The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XVme Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang

* "Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a hand-written score.

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an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt made his first appearance as a composer in the Gewandhaus, Leipsic, with "Les Préludes," the symphonic poem "Mazeppa," the pianoforte concerto in E-flat major (Hans von Bülow, pianist), and his romance "Englein hold im Lockengold" at a concert given for the "Orchester-Pensions-Institut," February 26, 1857. "Mazeppa" shocked the conservatives and provoked polemical articles, also a poem "Franz Liszt in Leipzig" by Peter Cornelius.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The first performance of "Les Préludes" in Boston was at a Philharmonic concert, December 3, 1859, when Arthur Napoleon,* pianist, made his first appearance in the city. "Les Préludes" was performed by the Philharmonic Society of New York, April 30th of the same year.

"The Préludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass-drum, cymbals, harp, and strings.

* Arthur Napoleao (Napoleone) was born at Oporto, March 6, 1843. He made a sensation as a boy pianist at Lisbon, London (1852), Berlin (1854), studied with Charles Hallé at Manchester, made tours throughout Europe and North and South America, and about 1868 settled in Rio de Janeiro as a dealer in music and musical instruments. After his retirement from the concert stage he composed pieces for pianoforte and orchestra, pianoforte pieces, and he served as a conductor.

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AT 8.00

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PROGRAMME

Beethoven . . Symphony in F major, No. 6, "Pastoral," Op. 68

I. Awakening of serene impressions on arriving in the country: Allegro, ma non troppo.
II. Scene by the brook-side: Andante molto moto.
III. Jolly gathering of country folk: Allegro. In tempo d' allegro. Thunder-storm; Tempest: Allegro.
IV. Shepherds' song; Gladsome and thankful feelings after the storm: Allegretto.

Brahms . . . . . "Tragic" Overture, Op. 81

Liszt . Symphonic Poem, No. 3, "The Preludes" (after Lamartine)

Wagner . . . . . Overture to "The Flying Dutchman"

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Symphony No. 6, in F major, "Pastoral," Op. 68.

Ludwig van Beethoven

(Born at Bonn, December 16, 1770; died at Vienna, March 26, 1827.)

This symphony—"Sinfonia pastorale"—was composed in the country round about Heiligenstadt in the summer of 1808. It was first performed at the Theater an der Wien, Vienna, December 22, 1808. The symphony was described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*). All the pieces performed were by Beethoven: an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Pianoforte Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style from the Mass in C major, with chorus and solos; Fantasie for pianoforte solo; Fantasie for pianoforte, "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." The concert began at half-past six. We know nothing about the pecuniary result.

There was trouble about the choice of a soprano. Anna Pauline Milder,* the singer for whom Beethoven wrote the part of Fidelio, was

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian embassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

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chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her, and in a strife of words called him "stupid ass!" Hauptmann, apparently a sensitive person, forbade Pauline to sing, and she obeyed him.

Antonia Campi, born Miklasiewicz (1773), was then asked, but her husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was remarkable not only as a singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

Finally Josephine Kilitzky (born in 1790) was persuaded to sing "Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic coloratura." Her voice was at first of only two octaves, said von Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.

"Ah, perfido," had been composed in 1796 for Josephine Duschek. The "Fantasie," for piano, orchestra, and chorus, was Op. 80.

J. F. Reichardt wrote a review of the new works. He named, but incorrectly, the subtitles of the Pastoral Symphony, and added: "Each number was a very long, complete, developed movement full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the 'cello part alone—and the 'cellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scriveners

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do at home." No record of the reception by the audience of the new works has come down to us. Reichardt censured the performance of the Hymn—a Gloria—and the Sanctus, and said that the piano concerto was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

***

The Pastoral was described on the programme of 1808 as follows:—

Pastoral Symphony [No. 5 (*sic*)], more expression of feeling than painting.
First Piece. Pleasant feelings which awake in man on arriving in the country.
Second Piece. Scene by the brook.
Third Piece. Jovial assemblage of the country folk, in which appear suddenly
Fourth Piece. Thunder and storm, in which enter
Fifth Piece. Beneficial feelings, connected with thanks to the Godhead after the storm.

The headings finally chosen are on the title-page of this Programme Book. The descriptive headings were probably an afterthought. In the sketch-book, which contains sketches for the first movement, is a note: "Characteristic Symphony. The recollections of life in the country." There is also a note: "The hearer is left to find out the situations for himself."

M. Vincent d'Indy in his "Beethoven" (Paris, 1911) devotes several pages to Beethoven's love of nature. "Nature was to Beethoven not only a consoler for his sorrows and disenchantments; she was also a friend with whom he took pleasure in familiar talk, the only intercourse to which his deafness presented no obstacle." Nor did Beethoven understand Nature in the dryly theoretical manner of Jean Jacques Rousseau, whose writings then were in fashion, for there could be no point of contact between the doctrines of this Calvinist of Geneva and the effusions of Beethoven, a Catholic by birth and by education. Nor did Beethoven share the views of many romantics about Nature.

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He would never have called her "immense, impenetrable, and haughty," as Berlioz addressed her through the mouth of his Faust. A little nook, a meadow, a tree,—these sufficed for Beethoven. He had so penetrated the beauty of nature that for more than a dozen years all his music was impregnated by it.

His bedside book for many, many years soon after his passion for Giulietta Guicciardi was the "Lehr und Erbauungs Buch" of Sturm. Passages underscored show the truth of the assertions just made, and he copied these lines that they might always be in his sight: "Nature can be justly called the school of the heart; it shows us beyond all doubt our duty towards God and our Neighbor. I wish, therefore to become a disciple of this school and offer my heart to it. Desirous of self-instruction, I wish to search after the wisdom that no disillusion can reject; I wish to arrive at the knowledge of God, and in this knowledge I shall find a foretaste of celestial joys."

Nature to Beethoven was the country near by, which he could visit in his daily walks. If he was an indefatigable pedestrian, he was never an excursionist. "*Tourisme*, a mania of modern Germany carried to such an extent with its instinct of militarism that it is clothed in a uniform (gray green coat with hartshorn buttons, and a shabby little hat ornamented with a shaving brush *)—*tourisme*, I say, did not exist at the beginning of the 19th century. When any one undertook a distant journey, it was for business, not for pleasure; but pedestrian tours were then very common."

M. d'Indy draws a picture of the little *Wirthschaften* in the suburbs of

* M. d'Indy forgets the field-glass with a strap around the neck and dangling just above or on the wearer's paunch.—P.H.

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the large towns, humble inns "not yet ticketed with the pompous barbarism of 'restaurant.'" They were frequented by the bourgeoisie, who breathed the fresh air and on tables of wood ate the habitual sausage and drank the traditional beer. There was a dance hall with a small orchestra; there was a discreet garden with odorous alleys in which lovers could walk between the dances. And beyond was the forest where the peasant danced and sang and drank, but the songs and dances were here of a ruder nature.

Beethoven, renting a cottage at Döbling, Grinzing, or Heiligenstadt, which then were not official faubourgs, could in a few minutes be in the forest or open country. Thus influenced, he wrote the pianoforte sonatas, Op. 28 and Op. 31; the "Waldstein" sonata; the violin sonata, Op. 30, No. 3; three movements of the seventh quartet (1806); the sixth, seventh, and eighth symphonies; and the tenth sonata for violin, Op. 96; also Village Dances, the finales of Trios, Op. 70, No. 2, and Op. 97, and the pastoral entr'acte of "Egmont." Beethoven did not attempt to reproduce the material, realistic impression of country sounds and noises, but only the spirit of the landscape.

Thus in the Pastoral Symphony, to suggest the rustic calm and the tranquillity of the soul in contact with Nature, he did not seek curious harmonic conglomerations, but a simple, restrained melody, which embraces only the interval of a sixth (from *fa* to *re* *). This is enough to create in us the sentiment of repose—as much by its quasi-immobility as by the duration of this immobility. The exposition of this melody

* In his "Essais de technique et d'esthétique musicales," 1902, pp. 380–383, M. Élie Poirée has already remarked the pastoral character of this interval in the key of F major, which by a very plausible phenomenon of "colored audition" appears to him in correspondence with the color green.—V. D'I.

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based on the interval of a sixth is repeated with different timbres, but musically the same, for fifty-two measures without interruption. In an analogous manner Wagner portrayed the majestic monotony of the river in the introduction to "Rheingold." Thus far the landscape is uninhabited. The second musical idea introduces two human beings, man and woman, force and tenderness. This second musical thought is the thematic base of the whole work. In the Scherzo the effect of sudden immobility produced by the bagpipe tune of the strolling musician (the oboe solo, followed by the horn), imposing itself on the noisy joy of the peasants, is due to the cause named above; here, with the exception of one note, the melody moves within the interval of a fifth.

The storm does not pretend to frighten the hearer. The insufficient kettledrums are enough to suggest the thunder, but in four movements of the five there is not a fragment of development in the minor mode. The key of F minor, reserved for the darkening of the landscape hitherto sunny and gay, produces a sinking of the heart and the distressing restlessness that accompany the approach of the tempest. Calm returns with the *ambitus* of the sixth, and then the shepherd's song leads to a burst of joyfulness. The two themes are the masculine and feminine elements exposed in the first movement.

According to M. d'Indy the Andante is the most admirable expression of true nature in musical literature. Only some passages of "Siegfried" and "Parsifal" are comparable. Conductors usually take this Andante at too slow a pace, and thus destroy the alert poetry of the section. The brook furnishes the basic movement, expressive melodies arise, and the feminine theme of the first Allegro reappears, alone, disquieted by the absence of its mate. Each section is completed by a pure and prayer-like melody. It is the artist who prays, who loves, who crowns the diverse divisions of his work by a species of Alleluia.*

*
* *

It has been said that several of the themes in this symphony were taken from Styrian and Carinthian folk-songs.†

* Thus I have condensed and paraphrased the beautiful pages of M. d'Indy (65–74). A translation into English of his "Beethoven" has just been published by the Boston Music Company.—P.H.

† See the volume of folk-songs collected by Professor Kuhac, of Agram.

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The first movement, Allegro ma non troppo, F major, 2-4, opens immediately with the exposition of the first theme, piano, in the strings. The more cantabile phrase in the antithesis of the theme assumes later an independent thematic importance. The second theme is in C major, an arpeggio figure, which passes from first violins to second violins, then to 'cellos, double-basses, and wood-wind instruments. The development of this theme is a gradual crescendo. The free fantasia is very long. A figure taken from the first theme is repeated again and again over sustained harmonies, which are changed only every twelve or sixteen measures. The third part is practically a repetition of the first, and the coda is short.

Second movement, Andante molto mosso, B-flat major, 12-8. The first theme is given to the first violins over a smoothly flowing accompaniment. The antithesis of the theme, as that of the first theme of the first movement, is more cantabile. The second theme, more sensuous in character, is in B-flat major, and is announced by the strings. The remainder of the movement is very long and elaborate, and consists of embroidered developments of the thematic material already exposed. In the short coda "the nightingale (flute), quail (oboe), and cuckoo (clarinet) are heard.")

The third movement is practically the scherzo. Allegro, F major, 3-4. The thesis of the theme begins in F major and ends in D minor, the antithesis is in D major throughout. This theme is developed brilliantly. The second theme, of a quaint character, F major, is played by the oboe over middle parts in waltz rhythm in the violins. "The bass to this is one of Beethoven's jokes. This second theme is supposed to suggest the playing of a small band of village musicians, in which the bassoon-player can get only the notes F, C, and octave F out of his ramshackle old instrument; so he keeps silent wherever this series of three notes will not fit into the harmony. After being played through

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by the oboe, the theme is next taken up by the clarinet, and finally by the horn, the village bassoonist growing seemingly impatient in the matter of counting rests, and now playing his F, C, F, without stopping." The trio of the movement, In tempo d' allegro, F major, 2-4, is a strongly accentuated rustic dance tune, which is developed in fortissimo by the full orchestra. There is a return of the first theme of the scherzo, which is developed as before up to the point when the second theme should enter, and the tempo is accelerated to presto. But the dance is interrupted by a thunder-storm, allegro, F minor, 4-4, which is a piece of free tone-painting.

Fourth movement, Allegro, F major, 6-8. There is a clarinet call over a double organ-point. The call is answered by the horn over the same double organ-point, with the addition of a third organ-point. The horn repetition is followed by the first theme, given out by the strings against sustained harmonies in clarinets and bassoons. This theme, based on a figure from the opening clarinet and horn call, is given out three times. This exposition is elaborate. After the climax a subsidiary theme is developed by full orchestra. There is a short transition passage, which leads to an abbreviated repetition of the foregoing development of the first theme. The second theme enters, B-flat major, in clarinets and bassoons. The rest of the movement is hardly anything more than a series of repetitions of what has gone before.

It may here be said that some programme-makers give five movements to this symphony. They make the thunder-storm an independent movement. Others divide the work into three movements, beginning the third with the "jolly gathering of country-folk."

"Tragic" Overture, Op. 81 . . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Although the "Tragic" Overture is Op. 81, and the "Academic" Op. 80, the "Tragic" was composed and performed before the "Academic"; it was performed for the first time at the fourth Philharmonic concert at Vienna in 1880; * it was published in 1881. The

* Yet some German commentators give January 4, 1881, and Breslau, as the date and the place of the first performance of both the "Tragic" and the "Academic."

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first performance in Boston was by the Symphony Orchestra, October 29, 1881.

The overture has been characterized as "a tragedy not of actual happenings, but of soul life." No hero, no event, suggested programme music or any specific musical portrayal, although Hanslick, sworn partisan of Brahms, says that, if it be necessary to associate the overture with any particular tragedy, that tragedy is "Hamlet." The secondary theme in F is associated by some with Ophelia, and the episode in B-flat major with Fortinbras. Others remember that Dingelstedt in 1876 wished to organize a "Faust" Festival, and Brahms, asked whether he would write the music, expressed his willingness. To them this overture is a "Faust" overture.*

The "Tragic" Overture may be said to be a musical characterization of the principles of tragedy as laid down by Aristotle or Lessing; it mirrors, as Reimann puts it, the grandeur, the loftiness, the deep earnestness, of tragic character; "calamities which an inexorable fate has imposed on him leave the hero guilty; the tragic downfall atones for the guilt; this downfall, which by purifying the passions and awakening fear and pity works on the race at large, brings expiation and redemption to the hero himself." Or as Dr. Deiters puts it: "In this work we see a strong hero battling with an iron and relentless fate; passing hopes of victory cannot alter an impending destiny. We do not care to inquire whether the composer had a special tragedy in his mind, or if so, which one; those who remain musically unconvinced by the unsurpassably powerful theme, would not be assisted by a particular suggestion."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, strings.

The work begins Allegro ma non troppo, D minor, 2-2. After two introductory fortissimo chords the first theme is announced against a drum-roll by strings. The first portion of the theme is repeated by wood-wind, violas, 'cellos, double-basses, supported at times by brass. A subsidiary theme appears in violins and violas. Wind instruments sing an expressive syncopated passage; the first section of the chief theme is intoned by wood-wind and strings in unison; second trombone and bass tuba have a descending and pianissimo motive. The second theme, a song in F major, is given to violins, accompanied

* See Kalbeck's "Johannes Brahms," vol. iii., Part I., pp. 257-259 (Berlin, 1910).

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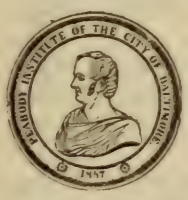

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by strings, clarinets, bassoons. Two episodes with fresh material follow. In the development the first theme and the trombone tuba theme are especially used. The second and song theme is soon crowded out by the chief theme, which is augmented and still more passionate. The first section of the overture is so much developed that it often seems the true free fantasia; but the fantasia is comparatively short,—comparatively, for the working-out is elaborate, but the enormous length of the first section makes the fantasia seem short. The third section contains the conclusion-period of the first, with some deviations from the original plan; it leads to a short coda.

Symphonic Poem No. 3, "The Preludes" (after Lamartine).

Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar in 1849–50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)." * The cold stupidity of

* "Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a hand-written score.

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the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XVme Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt made his first appearance as a composer in the Gewandhaus, Leipsic, with "Les Préludes," the symphonic poem "Mazeppa," the pianoforte concerto in E-flat major (Hans von Bülow, pianist), and his romance "Englein hold im Lockengold" at a concert given for the "Orchester-Pensions-Institut," February 26, 1857. "Mazeppa" shocked the conservatives and provoked polemical articles, also a poem "Franz Liszt in Leipzig" by Peter Cornelius.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The first performance of "Les Préludes" in Boston was at a Philharmonic concert, December 3, 1859, when Arthur Napoleon,* pianist, made his first appearance in the city. "Les Préludes" was performed by the Philharmonic Society of New York, April 30th of the same year.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose

* Arthur Napoleao (Napoleone) was born at Oporto, March 6, 1843. He made a sensation as a boy pianist at Lisbon, London (1852), Berlin (1854), studied with Charles Hallé at Manchester, made tours throughout Europe and North and South America, and about 1868 settled in Rio de Janeiro as a dealer in music and musical instruments. After his retirement from the concert stage he composed pieces for pianoforte and orchestra, pianoforte pieces, and he served as a conductor.

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fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempest is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Préludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass-drum, cymbals, harp, and strings.

Overture to "The Flying Dutchman" . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It was sketched at Meudon near Paris in September, 1841, and completed and scored at Paris in November of that year. In 1852 Wagner changed the ending. In 1860 he wrote another ending for the Paris concerts.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major in which wind instruments give out phrases from Senta's ballad of the Flying Dutchman (act ii.). The episode leads directly to the

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main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's ballad, and it is worked up with great energy.

***

Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera, and it should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

"Der fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutch-

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man, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter; the steersman, Bielezizky. Wagner conducted.

The first performance in America was in Italian, "Il Vascello Fantasma," at Philadelphia, November 8, 1876, by Mme. Pappenheim's Company.

The first performance in Boston was in English at the Globe Theatre, March 14, 1877: Senta, Clara Louise Kellogg; Eric, Joseph Maas; Daland, George A. Conly; the steersman, C. H. Turner; Mary, Marie Lancaster; Vanderdecken, the Dutchman, William Carleton.

***

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment; he was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a

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sailing-vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

In Paris Wagner became acquainted with Heine, and they talked together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing."

How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the scenario for 500 francs, how "Le Vaisseau Fantôme, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, November 9, 1842, and failed,—there were eleven performances,—all this has been told in programme-books of these concerts. Music was set by Ernst Lebrecht Tschirch (1819–52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852; Riemann says it was not performed.

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Glazounoff . . . . Symphony in B-flat major, No. 5, Op. 55

I. Moderato maestoso; Allegro.
II. Scherzo: Moderato; Pochissimo meno mosso.
III. Andante.
IV. Allegro maestoso.

Rimsky-Korsakoff . . . Caprice on Spanish Themes, Op. 34

I. Alborada.
II. Variations.
III. Alborada.
IV. Scene and Gypsy Song.
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Symphony in B-flat major, No. 5, Op. 55. Alexander Glazounoff

(Born at St. Petersburg, August 10, 1865; now living there.)

Glazounoff's fifth symphony was composed at St. Petersburg in 1895. It was published in 1896. It was performed for the first time in March, 1896, at one of the concerts of the New Russian School, organized by the publisher Belaïeff in St. Petersburg. The scherzo was then repeated in response to compelling applause. The first performance of the symphony in the United States was at a concert of the Philharmonic Society of New York, Anton Seidl conductor, March 5, 1898. The first performance in Boston was at a concert of the Boston Symphony Orchestra, November 24, 1906, Dr. Muck conductor.

The symphony, dedicated to Serge Tanéïeff,* is scored for three

* Serge Tanéïeff was born in the government Vladimir, Russia, November 25, 1856. He is now living at Moscow. He studied the pianoforte with Nicholas Rubinstein and composition with Tschaikowsky at the Moscow Conservatory, of which he was afterward for some time (1885–89) the director, and was also teacher of theory in the school, a position that he still holds, or, at least, did hold a short time ago. (The Russian music schools have seen troublous times during the last year and a half, and resignations and dismissals have been frequent.) Tanéïeff made his first appearance as a pianist at Moscow in January, 1875, when he played Brahms's Concerto in D minor, and was loudly praised by critics and the general public, although the concerto was dismissed as an "unthankful" work. Tschaikowsky, as critic, wrote a glowing eulogy of the performance. It had been said, and without contradiction until the appearance of Modest Tschaikowsky's Life of his brother, that Tanéïeff was the first to play Peter's Concerto in B-flat minor in Russia. But the first performance in Russia was at St. Petersburg, November 1, 1875, when Kross was the pianist. Tanéïeff was the first to play the concerto at Moscow, November 12 of the same year, and he was the first to play Tschaikowsky's Concerto in C minor, Pianoforte Fantasia, Trio in A minor, and the posthumous Concerto in E-flat major. Tanéïeff spent some months at Paris, 1876–77. On his return he joined the faculty of the Moscow Conservatory. That Tschaikowsky admired Tanéïeff's talent, and was fond of him as a man, is shown by the correspondence published in Modest Tschaikowsky s Life. Tanéïeff has composed a symphony (played here at a Symphony concert, November 23, 1902); an opera, "The Oresteia" (1895); a concert overture "The Oresteia" (played here at a Symphony concert, February 14, 1903); a cantata, "Johannes Damascenus"; a half-dozen quartets (the one in B-flat minor, Op. 4, was performed here at a Symphony Quartet concert, November 27, 1905), choruses. One of his part songs, "Sunrise, has been sung here two or three times.

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flutes (one interchangeable with piccolo), two oboes, three clarinets, one bass clarinet, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, bass drum, triangle, cymbals, little bells, harp, and strings.

I. Moderato maestoso, B-flat, 4-4. In this introductory section the sturdy chief theme of the allegro which follows is hinted at forcibly, and it is given to clarinets, bassoons, horns, tuba, and lower strings. There is preluding. The Allegro is in 2-2 and then 3-4. The first theme, which has been likened to the Sword motive in the "Ring," is announced by bassoon and violoncellos, while clarinets sustain. It is then given to oboe and first violins, and at last is sounded by the whole orchestra. The second and suave theme is sung by flute and clarinet against wood-wind chords, with harp arpeggios and strings *pizz.* This theme is developed to a mighty fortissimo. The use of these themes is easily discernible. There is a stirring coda.

II. Scherzo, moderato, G minor, 2-4. After a few measures of sportive preluding the first theme is given to flutes, oboe, clarinet. The second theme, of a little more decided character, is announced by flutes, clarinets, and violins. Pochissimo meno mosso. The flutes have a fresh theme, which, undergoing changes and appearing in various tonalities, is expressed finally by the full orchestra.

III. Andante, E-flat, 6-8. The movement is in the nature of a Romance. The chief and expressive theme has been likened to the opening measures of Radamès' famous air, "Celeste Aïda." Heavy chords for the brass change the mood. There is a cantilena for violins and violoncellos. After preluding on the dominant there is a return of the leading motive.

IV. Allegro maestoso, B-flat, 2-2. The movement begins at once, forte, with a martial theme (full orchestra). The other important themes used in this turbulent movement are a heavy motive, announced by bassoons, tuba, and lower strings, and, *animato*, one announced

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***

Alexander Constantinovitch Glazounoff is the son of a rich publisher and bookseller of St. Petersburg, whose grandfather established the firm in 1782. Alexander was in the "Real" school until his eighteenth year, and he then attended lectures at the University of St. Petersburg as a "voluntary," or non-attached, student. He has devoted himself wholly to music. When he was nine years old, he began to take pianoforte lessons with Elenovsky, a pupil of Felix Dreyschock and a pianist of talent, and it is to him that Glazounoff owed a certain swiftness in performance, the habit of reading at sight, and the rudimentary ideas of harmony. Encouraged by his teacher, Glazounoff ventured to compose, and in 1879 Balakireff advised him to continue his general studies, and at the same time ground himself in classical music. A year later Balakireff recommended him to study privately with Rimsky-Korsakoff. Glazounoff studied composition and theory with Rimsky-Korsakoff for nearly two years. He himself has said: "We had a great deal of music at home, and everything we played remained fixed in my memory, so that, if I waked in the night, I could reconstruct even in the slightest details all I had heard earlier in the evening."

Following the advice of his teacher, he decided to write a symphony. It was finished in 1881, and performed for the first time with great success, at St. Petersburg, March 29, 1882, at one of the concerts conducted by Balakireff. Later this symphony (in E major) was reorchestrated by the composer four times, and it finally appeared as Op. 5. To the same epoch belong his first string quartet (Op. 1); the suite for piano (Op. 2); two overtures on Greek themes (Op. 3,* 6); his first serenade (Op. 7); and several compositions which were planned then, but elaborated later. In 1884 Glazounoff journeyed in foreign lands. He took part at Weimar in the festival of the Allgemeiner Deutscher Musik-Verein, when his first symphony was performed

* This overture was performed at a concert of the Russian Musical Society, led by Anton Rubinstein, the leader of the faction opposed to Balakireff and the other members of the "Cabinet."

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under the direction of Müller-Hartung. There he met Franz Liszt, who received him most cordially. In 1889 Glazounoff conducted (June 22) at Paris in the concerts of the Trocadéro, which were organized by the music publisher, Belaïeff, his second symphony and the symphonic poem, "Stenka Razine," written in memory of Borodin.

In 1891 the following cablegram, dated St. Petersburg, October 8, was published in the newspapers of Boston:—

"A profound sensation was created here to-day. A young woman from Moscow was arrested, charged with being a Nihilist. She confessed, and admitted that she had left a trunk at the house of a well-known composer, Glazounoff, in which was a revolutionary proclamation. The police proceeded to Glazounoff's house and found the trunk. Glazounoff protested his innocence, declaring that he was utterly ignorant of the contents of the trunk. He was nevertheless compelled to deposit as bail fifteen thousand roubles, in order to avoid arrest pending inquiries to be made in the case."

Glazounoff suffered only temporary inconvenience. He was not imprisoned in the fortress of Saint Peter and Saint Paul, nor was he sent to Siberia; and later he wrote a cantata for the coronation of the present Tsar.

In 1897 Glazounoff visited London, and conducted his fourth symphony at a concert of the Philharmonic Society on July 1. (His fifth symphony had been produced in London at a Queen's Hall symphony concert led by Mr. H. J. Wood, January 30* of the same year, and it

* Mrs. Newmarch, in her article "Glazounoff," in Grove's Dictionary (revised version), gives January 28 as the date; but see "The Year's Music," by A. C. R. Carter (London, 1898), and the *Musical Times* (London) of August, 1897.

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was performed again at a concert of the Royal College of Music, July 23 of that year, to the disgust of certain hide-bound conservatives. Thus a writer for the *Musical Times* said: "We have now heard M. Glazounoff's symphony twice, and we do not hesitate to protest against a work with such an ugly movement as the Finale being taught at one of our chief music schools. We confess to having twice suffered agonies in listening to this outrageous cacophony, and we are not thin-skinned. The champions of 'nationalism' will tell us that this is the best movement in the work, because it is the most Russian and 'so characteristic'; they may even assure us that we do not require beauty in music. We shall continue to hold exactly opposite views, If *they* find beauty here, it must be of the kind which some people see in the abnormally developed biceps of the professionally strong man. If we are wrong, if this is the coming art, and our protests avail no more than did those of previous generations against the new arts of *their* times, we shall be happy to take off our hat to M. Glazounoff with a *Morituri, te salutant*, and stoically retire to await what we shall consider the doom of the beautiful in music, even as Wotan, the god, awaited the *Götterdämmerung*."

In 1899 Glazounoff was appointed professor of orchestration at the St. Petersburg Conservatory. In March, 1905, he, Liadoff, and other leading teachers at this institution espoused the cause of Rimsky-Korsakoff, who was ejected from the Conservatory for his sympathy with the students in political troubles, and they resigned their positions. Some months later he resigned his directorship of the Russian Musical

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Society. He, Rimsky-Korsakoff, and Liadoff were the conductors of the Russian Symphony Concerts* at St. Petersburg.

Glazounoff's chief works, all published by Belaïeff, are eight symphonies; a Suite caractéristique (Op. 9); several fantasias and symphonic poems, such as "Stenka Razine" (Op. 13), "The Forest" (Op. 19), "The Sea" (Op. 28), "The Kremlin" (Op. 30), "Spring" (Op. 34); orchestral suite, Op. 79, "Aus dem Mittelalter"; concert overtures; "A Slav Festival" (a symphonic sketch based on the finale of a string quartet, Op. 26); five string quartets, a string quintet; two waltzes for orchestra; cantatas, pianoforte pieces, and a few songs.

He is said to find in the ballet the fullest and freest form of musical expression,—not the ballet as it is known in this country, awkward, dull, or the "labored intrepidity of indecorum," but the grand ballet; and he has written pieces of this kind for the St. Petersburg stage: "Raymonda," Op. 57; "Ruses d'Amour," Op. 61; "The Seasons," Op. 67; "The Temptation of Damis" (1900). The latest publications of his works as advertised are: Sonata in B-flat minor, for the pianoforte, Op. 74 (1901); Sonata in E, Op. 75; Variations for pianoforte, Op. 72; Sonata in E minor, for pianoforte, Op. 75 (1902); March on a Russian Theme, for orchestra, Op. 76; Symphony No. 7, in F, Op. 77 (1903); Ballade for orchestra, Op. 78 (1903); "Moyen Âge," suite for orchestra, Op. 79 (1903); "Scène dansante," for orchestra, Op. 81; Violin Concerto, Op. 82 (1905); Symphony No. 8, E-flat, Op. 83;

* For about a dozen years the concerts were given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera Orchestra; but the audiences were extremely small. An enthusiastic band of two hundred or more was faithful in attendance and subscription. Many important works were produced at these concerts, and various answers given to the stranger that wondered at the small attendance. The programmes were confined chiefly to orchestral compositions, and, when—I quote from "A. G.'s" letter to the *Signale* (Leipsic), January 2, 1901—a new pianoforte concerto or vocal composition was introduced, "the pianist or singer is not a celebrity, but a plain, ordinary mortal." This practice of selection was of course repugnant to the general public. "A. G." adds: "The conductors are distinguished musicians, celebrated theorists, delightful gentlemen,—everything but capable conductors; Rimsky-Korsakoff and Glazounoff, who are acknowledged masters of instrumentation, kill their own brilliant works when they put down the pen and take up the stick. Probably the partisan spirit shown in the programmes contributes largely to the failure of the concerts, which are named 'Russian,' but are only the amusement of a fraction of Russian composers, members of the 'Musical Left,' or the 'Young Russian School.' Rubinstein's name never appears on these programmes, Tschaikowsky's name is seldom seen, and many modern Russians are neglected. Pieces by Rimsky-Korsakoff, Glazounoff, Liapunoff, Liadoff, Cui, and others are performed for the first time at these concerts, and awaken general interest; but the public at large does not like politics or musical factions in the concert-hall, and it waits until the works are performed elsewhere. Yet the sincerity, enthusiasm, devotion, of this band of composers and their admirers, are admired throughout Russia." (Rimsky-Korsakoff died after this was written. He died June 21, 1908.)

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At first Glazounoff was given to fantastic and imaginative music. His suites and tone-poems told of carnivals, funerals, the voluptuous East, the forest with wood sprites, water nymphs, and will-of-the-wisps, the ocean, the Kremlin of Moscow with all its holy and dramatic associations. "Stenka Razine" is built on three themes: the first is the melancholy song of the barge-men of the Volga; the second theme, short, savage, bizarre, typifies the hero who gives his name to the piece; and the third, a seductive melody, pictures in tones the captive Persian princess. The chant of the barge-men is that which vitalizes the orchestral piece. It is forever appearing, transformed in a thousand ways. The river is personified. It is alive, enormous. One is reminded of Gogol's description of another Russian stream: "Marvellous is this river in peaceful weather, when it rolls at ease through forests and between mountains. You look at it, and you do not know whether it moves or not, such is its majesty. You would say that it were a road of blue ice, immeasurable, endless, sinuously making its way through verdure. What a delight for the broiling sun to cool his rays in the freshness of clear water, and for the trees on the bank to admire themselves in that looking-glass, the giant that he is! There is not a river like unto this one in the world."

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Caprice on Spanish Themes, Op. 34.

Nicolas Andrejevitch Rimsky-Korsakoff.

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died at St. Petersburg, June 21, 1908.)

Rimsky-Korsakoff's "Capriccio Espagnol" was performed for the first time in St. Petersburg at a Russian Symphony Concert, October 31,† 1887. The composer conducted.

The caprice was performed at one of Anton Seidl's Popular Orchestral Concerts at Brighton Beach, New York, by the Metropolitan Orchestra in 1891, at one of the concerts that were given from June 27 to September 7.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Dr. Muck conductor, February 15, 1908.

The Caprice is dedicated to the artists of the orchestra of the Imperial Russian Opera House of St. Petersburg. The names, beginning with M. Koehler and R. Kaminsky, are given, sixty-seven in all, on the title-page of the score. The Caprice is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, side-drum, bass drum, cymbals, triangle, tambourine, castanets, harp, and strings.

The movements, according to the direction of the composer, are to be played without intervening pauses.

I. Alborada. Vivo e strepitoso, A major, 2-4. *Alborado*, derived from the Spanish word, *albor*, whiteness, dawn (Latin, *albor*, whiteness), means (1) twilight, first dawn of day; (2) an action fought at dawn of day; (3) a morning serenade; (4) a morning cannon fired at daybreak; (5) military music for the morning; (6) a species of musical composition. The word, here used as the term for a morning serenade, corresponds to the French *aubade*, which is applied also to festival music at daybreak in honor of an army officer.

This serenade opens with the wild, tempestuous chief theme, which is given to the full orchestra. There is a subsidiary theme for the wood-wind instruments. Both themes are repeated twice by solo clarinet, accompanied by horns and bassoons, and strings *pizz.* A delicate cadenza for solo violin brings the close, pianissimo.

* This date is given in the catalogue of Belaïeff, the Russian publisher of music. One or two music exicons give May 21.

† This date, given on the title-page of the score, is probably according to the Russian calendar. The date in our calendar would be November 12, 1887.

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II. Variations. Andante con moto, F major, 3-8. The horns give out the theme with a rocking accompaniment for strings. Before this theme is ended, the strings have the first variation. The second variation, poco meno mosso, is a dialogue between English horn and horn. The third variation is for full orchestra. The fourth, tempo primo, E major, organ-point on B, is for wood-wind, two horns, and two 'cellos, accompanied by sixteenth notes for clarinet and violins. The fifth, F major, is for full orchestra. A cadenza for solo flute brings the end.

III. Alborada. Vivo e strepitoso, B-flat major, 2-4. This movement is a repetition of the first, transposed to B-flat major and with different instrumentation. Clarinets and violins have now exchanged their parts. The solo that was originally for clarinet is now for solo violin, and the cadenza that was originally for the solo violin is now for the solo clarinet.

IV. Scene and Gypsy Song. Allegretto, D minor, 6-8. The dramatic scene is a succession of five cadenzas. The movement begins abruptly with a roll of side-drum, with a fanfare, quasi-cadenza, in syncopated rhythm in gypsy fashion for horns and trumpets. The drum-roll continues, now *ppp*, and the second cadenza, which is for solo violin, introduces the chief theme. This is repeated by flute and clarinet. The third cadenza, freer in form, is for flute over a kettle-drum roll. The fourth, also free, is for clarinet over a roll of cymbals. The oboe gives a short version of the theme, The fifth cadenza is for harp with triangle. The gypsy song begins after a harp glissando. It is attacked savagely by the violins, and is punctuated by trombone and tuba chords and with cymbal strokes. The cadenza theme enters, full orchestra, with a characteristic figure of accompaniment. The two themes are alternated, and there is a side theme for solo 'cello. Then the strings, *quasi guitara*, hint at the fandango rhythm of the last movement, and accompany the gypsy song, now blown staccato by wood-wind instruments. The cadenza theme is enwrapped in triplets for strings alternating with harmonics *pizz.* The pace grows more and more furious, animato, and leads into the Finale.

V. Fandango of the Asturias. A major, 3-4.

The origin of the word "fandango" is obscure. The larger Spanish dictionaries question the derivation from the Latin "fidicinare," to play upon the lyre or any other stringed instrument. Some admit a Negro origin. In England of the eighteenth century a ball was commonly called a fandango. Mrs. Grove says that the Spanish word

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means "go and dance," but she does not give any authority for her statement. The dance is a very old one; it was possibly known in ancient Rome. Desrat looked upon it as a survival of Moorish dances, a remembrance of the voluptuous dances of antiquity. "The fandango of the theatre differs from that of the city and the parlor: grace disappears to make room for gestures that are more or less decent, not to say free, stamped with a triviality that is often shameless." Let us quote from Vuillier: "'Like an electric shock, the notes of the Fandango animate all hearts,' says another writer. 'Men and women, young and old, acknowledge the power of this air over the ears and soul of every Spaniard. The young men spring to their places, rattling castanets, or imitating their sound by snapping their fingers. The girls are remarkable for the willowy languor and lightness of their movements, the voluptuousness of their attitudes—beating the exactest time with tapping heels. Partners tease and entreat and pursue each other by turns. Suddenly the music stops, and each dancer shows his skill by remaining absolutely motionless, bounding again into the full life of the Fandango as the orchestra strikes up. The sound of the guitar, the violin, the rapid tic-tac of heels (*taconeos*), the crack of fingers and castanets, the supple swaying of the dancers, fill the spectators with ecstasy.' The music whirls along in a rapid triple time. Spangles glitter; the sharp clank of ivory and ebony castanets beats out the cadence of strange, throbbing, deafening notes—assonances unknown to music, but curiously characteristic, effective, and intoxicating. Amidst the rustle of silks, smiles gleam over white teeth, dark eyes sparkle and droop, and flash up again in flame. All is flutter and glitter, grace and animation—quivering, sonorous, passionate, seductive. *Olè! Olè!* Faces beam and eyes burn. *Olè, Olè!* The bolero intoxicates, the fandango inflames."

The principality of the Asturias, "the Wales of the peninsula," was the refuge of the aborigines. Neither the Romans nor the Moors conquered it, and it afterward became the cradle of the Gotho-Hispano monarchy. In Richard Ford's time—his famous "Handbook for travellers in Spain" was first published in 1845—the costume of the lower classes was Swiss-like. "The females, when dressed in their

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best, wear bodices of yellow or green, laced in front and adorned with gold *joyas** and coral necklaces. Dark-colored serges and black mantles or *dengues* are thrown over the head; sometimes pretty handkerchiefs are used, which are tied closely over the front, while the hair hangs down behind in long plaits or trenzas. The Gallician *madreñas*, or French-like wooden shoes, are also replaced by leather ones, and a small sock, edged with red or yellow, is worn over the stockings. The men generally have white felt caps turned up with green, and delight in skittles. Both sexes are kind, civil, and well-mannered, especially the women, who are gentle and attentive to the stranger. Their homes may indeed be humble, and their costume homely; but, far away from cities, the best qualities of the heart have never been corrupted; a tribute which none who, like ourselves, have ridden over these rugged districts, and shared in their unbought courtesies and hospitalities, will ever deny them." But see George Borrow's "Bible in Spain," chapters xxxii.–xxxiv., concerning the dangers in travelling in this region. Borrow was in the Asturias in 1837.

The chief theme of the fandango in this "Spanish Caprice" is announced immediately by the trombones, and a related theme for wood-wind instruments follows. Both themes are repeated by oboes and violins, while flutes and clarinets have figures in accompaniment. There is a variation in dance form for solo violin. The chief theme in a modified version is given to bassoons and 'cellos. The clarinet has a solo with fandango accompaniment, and the dance grows more and more furious, until the chief theme is heard again from the trombones. The fandango suddenly is changed into the Alborada of the first movement, "Coda, vivo." There is a short closing Presto.

SUITE NO. 1, FROM "L'ARLÉSIENNE" . . . . . GEORGES† BIZET

(Born at Paris, October 25, 1838; died at Bougival the night of June 2–3, 1875.)

When Léon Carvalho was manager of the Vaudeville Theatre, Paris, he wished to revive the melodrama, the dramatic piece with incidental

* *Joya* is Spanish for a jewel, any precious thing. It also has other meanings. *Joyas* is often used to denote all the clothes and apparel belonging to a woman.—P. H.

† Alexandre César Léopold Bizet is the name of the composer of "Carmen" The name Georges was given to him by his godfather; and as Georges he was always known to his family, his friends, and the world at large. Only in official papers, as a citizen of France, and in the archives of the Conservatory, was he named Alexandre César Léopold.

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and at times accentuating music. He chose as dramatist Alphonse Daudet, who happened to have a Provençal play ready for the Vaudeville. He chose as musician Bizet, whose "Djamileh," an opera in one act, produced at the Opéra-Comique on May 22, 1872, had been praised by only a few critics. The libretto and the incapacity of a Mme. Prelly, a woman of society who longed for applause as a public singer, did woful injury to the composer. Bizet was accused of being a Wagnerite, and Wagner was not then in fashion.

"L'Arlésienne," a piece in three acts, was produced at the Vaudeville on October 1, 1872. The cast was as follows: Balthazar, Parade; Fréderi, Abel; Mitifio, Régnier; Le Patron Marc, Colson; Francet, Cornaglia; L'Équipage, Lacroix; Rose Mamaï, Mme. Fargueil; Mère Renaud, Mme. Alexis; L'Innocent, Miss Morand; Vivette, Jeanne Bartet. The play was not liked, and there were only fifteen performances. Various objections were made against it: there was no action; it was "too literary"; it was too psychological, etc. The audience chattered or yawned during the prelude and the entr'actes. Good-natured dramatic critics asked why there was such "orchestral cacophony"; but the menuet-intermezzo pleased by its frank, gay rhythm. The music as a whole shared the fate of the piece. "Its character harmonizes happily with the general color of the work. . . . There is nothing distinguished in the score. . . . The composer seems to have wished to hide himself behind the dramatist. The melodrama thus loses in importance."

Now the orchestra at the Vaudeville was singularly composed. According to Adolphe Jullien, it was made up of seven first violins, no second violins, two violas, five 'cellos, two double-basses, flute, oboe, cornet-à-pistons, two horns, two bassoons, drums, harmonium, piano. Charles Pigot gives a different list: two flutes, an oboe interchangeable with English horn, one clarinet, two bassoons, one saxophone, two horns, kettledrums, seven violins, one viola, five 'cellos, two double-basses, pianoforte.* Pigot says the harmonium was put in the wings to support the choruses in this particular piece, and it was played now by Bizet and now by Guiraud.† For this orchestra Bizet wrote his original score. The conductor was Constantin.‡

* Ernest Reyer gave the same list of instruments in his review published in the *Journal des Débats*.

† Ernest Guiraud was born at New Orleans (U.S.A.) in 1837; he died at Paris in 1892. Educated at the Paris Conservatory, he took the *Prix de Rome* in 1859. He wrote operas, orchestral suites and overtures, pieces for solo instruments, songs, and a Treatise on Instrumentation. He taught at the Conservatory, and was a member of the Institute.

‡ Titus Charles Constantin, born at Marseilles in 1835, died at Paris in 1891. A conductor of concert, theatre, and opera orchestras, he wrote some overtures and other pieces.

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After the failure of the piece Bizet chose certain numbers out of the twenty-seven, rescored them, and arranged them in the form of a suite. The first performance of this version was at a Pasdeloup concert on November 10, 1872. The first performance of this suite in Boston was at a Philharmonic concert on April 2, 1881. After the death of Bizet a suite No. 2 was arranged by Guiraud from other numbers of the melodrama.

This suite is scored for two flutes, two oboes (the second of which is interchangeable with cor anglais in the first movement), two clarinets, two bassoons, alto saxophone, four horns, two trumpets, two cornets, three trombones, kettledrums, snare-drum, harp, strings.

"L'Arlésienne" was revived at the Odéon, Paris, on May 5, 1885, when Bizet's revised score was played by Colonne's orchestra. Paul Mounet was the Balthazar; Lambert the younger, Fréderi; Aimée Jeanne Tessandier, Rose Mamaï; Irma Crosnier, Mère Renaud; Eugénie Yahne, L'Innocent; and Miss Hadamard, Vivette. Edmond de Goncourt, in the "Journal des Goncourts," wrote about this first performance: "Public cold, icy cold. Mme. Daudet beats her fan about her with the angry rustling of the wings of fighting birds. Audience still cold, ready to titter and sneer at the piece. It applauds the music enthusiastically. Suddenly Mme. Daudet, who is leaning in a state of pitiful depression against the side of the box, exclaims: 'I'm going home to bed; it makes me sick to stay here.' Thank God, with the third act the piece goes, and its quality and the acting of Tessandier provoke loud applause in the last scenes." Here is a list of the performances at the Odéon: 1885, 60; 1886, 14; 1887, 42; 1889, 8; 1890, 19; 1891, 6; 1898, 30; 1899, 11; 1906, 30; 1901, 9; 1902, 15; 1903, 18; 1904, 20; 1905, 20; 1906, 9; 1907, 21.

The piece was performed with Bizet's music in Germany for the first time on September 8, 1899, at Bremen. "The Woman of Arles," a version by Charles H. Meltzer and Willy Schulz, was produced at the Broadway Theatre, New York, on March 22, 1897, when Agnes Booth was the Rose Mamaï; Rosa Rand, Mère Renaud; Florence Thornton, The Innocent; Mary Haines, Vivette; Charles M. Kent, Balthazar; John Kellerd, Fréderi. The other parts were taken by

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Mr. Spooner is a delightful and rare tenor, and charmed the audience with his artistic program.—*Washington Herald.*

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An opera in four acts founded on Daudet's piece and entitled "L'Arlesiana," libretto by Leopoldo Marenco, music by Francesco Ciléa, was produced at the Lyric Theatre, Milan, on November 27, 1897. Three numbers were encored, and the composer was called before the curtain twenty-one times. The chief singers were Mmes. Frida Rici De Paz, Tracey, and Orlandi; and Messrs. Caruso, Casini, Aristi, and Frigotti.

Daudet's "L'Arlésienne," reproduced on the cinematograph in Paris by Pathé Frères, was presented at a special performance at the Alhambra, London, November 20, 1908, and at that theatre later in the month. An English version of Daudet's play by Jocelyn Brandon was entitled "The Love that Kills."

Symphonic Poem No. 3, "The Preludes" (after Lamartine).

Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar

* Laura Moore sang an air in this performance. Born at Terre Haute, January 6, 1863, she took the first prize for singing at the Paris Conservatory in 1885. She sang Ophelia in Thomas's "Hamlet" early in 1888 at the Opéra, but her voice was not large enough for the hall. On her return to this country she sang for a time in concert and in operetta. Thus she was heard in Boston in "The Oolah" (1889) and in "The Lion Tamer" (1893).

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in 1849–50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)." * The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XVme Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt made his first appearance as a composer in the Gewandhaus, Leipsic, with "Les Préludes," the symphonic poem "Mazeppa," the pianoforte concerto in E-flat major (Hans von Bülow, pianist), and his romance "Englein hold im Lockengold" at a concert given for the "Orchester-Pensions-Institut," February 26, 1857. "Mazeppa" shocked the conservatives and provoked polemical articles, also a poem "Franz Liszt in Leipzig" by Peter Cornelius.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The first performance of "Les Préludes" in Boston was at a Philharmonic concert, December 3, 1859, when Arthur Napoleon,† pianist,

* "Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a hand-written score.

† Arthur Napoleao (Napoleone) was born at Oporto, March 6, 1843. He made a sensation as a boy pianist at Lisbon, London (1852), Berlin (1854), studied with Charles Hallé at Manchester, made tours throughout Europe and North and South America, and about 1868 settled in Rio de Janeiro as a dealer in music and musical instruments. After his retirement from the concert stage he composed pieces for pianoforte and orchestra, pianofôrte pieces, and he served as a conductor.

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made his first appearance in the city. "Les Préludes" was performed by the Philharmonic Society of New York, April 30th of the same year.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempest is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Préludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass-drum, cymbals, harp, and strings.

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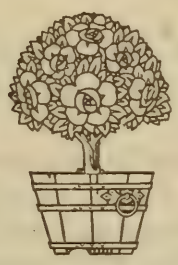

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PROGRAMME

Glazounoff . . . . Symphony in B-flat major, No. 5, Op. 55

I. Moderato maestoso; Allegro.
II. Scherzo: Moderato; Pochissimo meno mosso.
III. Andante.
IV. Allegro maestoso.

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Symphony in B-flat major, No. 5, Op. 55. Alexander Glazounoff

(Born at St. Petersburg, August 10, 1865; now living there.)

Glazounoff's fifth symphony was composed at St. Petersburg in 1895. It was published in 1896. It was performed for the first time in March, 1896, at one of the concerts of the New Russian School, organized by the publisher Belaïeff in St. Petersburg. The scherzo was then repeated in response to compelling applause. The first performance of the symphony in the United States was at a concert of the Philharmonic Society of New York, Anton Seidl conductor, March 5, 1898. The first performance in Boston was at a concert of the Boston Symphony Orchestra, November 24, 1906, Dr. Muck conductor.

The symphony, dedicated to Serge Tanéïeff,* is scored for three

* Serge Tanéïeff was born in the government Vladimir, Russia, November 25, 1856. He is now living at Moscow. He studied the pianoforte with Nicholas Rubinstein and composition with Tschaikowsky at the Moscow Conservatory, of which he was afterward for some time (1885–89) the director, and was also teacher of theory in the school, a position that he still holds, or, at least, did hold a short time ago. (The Russian music schools have seen troublous times during the last year and a half, and resignations and dismissals have been frequent.) Tanéïeff made his first appearance as a pianist at Moscow in January, 1875, when he played Brahms's Concerto in D minor, and was loudly praised by critics and the general public, although the concerto was dismissed as an "unthankful" work. Tschaikowsky, as critic, wrote a glowing eulogy of the performance. It had been said, and without contradiction until the appearance of Modest Tschaikowsky's Life of his brother, that Tanéïeff was the first to play Peter's Concerto in B-flat minor in Russia. But the first performance in Russia was at St. Petersburg, November 1, 1875, when Kross was the pianist. Tanéïeff was the first to play the concerto at Moscow, November 12 of the same year, and he was the first to play Tschaikowsky's Concerto in C minor, Pianoforte Fantasia, Trio in A minor, and the posthumous Concerto in E-flat major. Tanéïeff spent some months at Paris, 1876–77. On his return he joined the faculty of the Moscow Conservatory. That Tschaikowsky admired Tanéïeff's talent, and was fond of him as a man, is shown by the correspondence published in Modest Tschaikowsky s Life. Tanéïeff has composed a symphony (played here at a Symphony concert, November 23, 1902); an opera, "The Oresteia" (1895); a concert overture "The Oresteia" (played here at a Symphony concert, February 14, 1903); a cantata, "Johannes Damascenus"; a half-dozen quartets (the one in B-flat minor, Op. 4, was performed here at a Symphony Quartet concert, November 27, 1905), choruses. One of his part songs, "Sunrise, has been sung here two or three times.

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I. Moderato maestoso, B-flat, 4-4. In this introductory section the sturdy chief theme of the allegro which follows is hinted at forcibly, and it is given to clarinets, bassoons, horns, tuba, and lower strings. There is preluding. The Allegro is in 2-2 and then 3-4. The first theme, which has been likened to the Sword motive in the "Ring," is announced by bassoon and violoncellos, while clarinets sustain. It is then given to oboe and first violins, and at last is sounded by the whole orchestra. The second and suave theme is sung by flute and clarinet against wood-wind chords, with harp arpeggios and strings *pizz.* This theme is developed to a mighty fortissimo. The use of these themes is easily discernible. There is a stirring coda.

II. Scherzo, moderato, G minor, 2-4. After a few measures of sportive preluding the first theme is given to flutes, oboe, clarinet. The second theme, of a little more decided character, is announced by flutes, clarinets, and violins. Pochissimo meno mosso. The flutes have a fresh theme, which, undergoing changes and appearing in various tonalities, is expressed finally by the full orchestra.

III. Andante, E-flat, 6-8. The movement is in the nature of a Romance. The chief and expressive theme has been likened to the opening measures of Radamès' famous air, "Celeste Aïda." Heavy chords for the brass change the mood. There is a cantilena for violins and violoncellos. After preluding on the dominant there is a return of the leading motive.

IV. Allegro maestoso, B-flat, 2-2. The movement begins at once, forte, with a martial theme (full orchestra). The other important themes used in this turbulent movement are a heavy motive, announced by bassoons, tuba, and lower strings, and, *animato*, one announced

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***

Alexander Constantinovitch Glazounoff is the son of a rich publisher and bookseller of St. Petersburg, whose grandfather established the firm in 1782. Alexander was in the "Real" school until his eighteenth year, and he then attended lectures at the University of St. Petersburg as a "voluntary," or non-attached, student. He has devoted himself wholly to music. When he was nine years old, he began to take pianoforte lessons with Elenovsky, a pupil of Felix Dreyschock and a pianist of talent, and it is to him that Glazounoff owed a certain swiftness in performance, the habit of reading at sight, and the rudimentary ideas of harmony. Encouraged by his teacher, Glazounoff ventured to compose, and in 1879 Balakireff advised him to continue his general studies and at the same time ground himself in classical music. A year later Balakireff recommended him to study privately with Rimsky-Korsakoff. Glazounoff studied composition and theory with Rimsky-Korsakoff for nearly two years. He himself has said: "We had a great deal of music at home, and everything we played remained fixed in my memory, so that, if I waked in the night, I could reconstruct even in the slightest details all I had heard earlier in the evening."

Following the advice of his teacher, he decided to write a symphony. It was finished in 1881, and performed for the first time with great success, at St. Petersburg, March 29, 1882, at one of the concerts conducted by Balakireff. Later this symphony (in E major)

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was reorchestrated by the composer four times, and it finally appeared as Op. 5. To the same epoch belong his first string quartet (Op. 1); the suite for piano (Op. 2); two overtures on Greek themes (Op. 3,* 6); his first serenade (Op. 7); and several compositions which were planned then, but elaborated later. In 1884 Glazounoff journeyed in foreign lands. He took part at Weimar in the festival of the Allgemeiner Deutscher Musik-Verein, when his first symphony was performed under the direction of Müller-Hartung. There he met Franz Liszt, who received him most cordially. In 1889 Glazounoff conducted (June 22) at Paris in the concerts of the Trocadéro, which were organized by the music publisher, Belaïeff, his second symphony and the symphonic poem, "Stenka Razine," written in memory of Borodin.

In 1891 the following cablegram, dated St. Petersburg, October 8, was published in the newspapers of Boston:—

"A profound sensation was created here to-day. A young woman from Moscow was arrested, charged with being a Nihilist. She confessed, and admitted that she had left a trunk at the house of a well-known composer, Glazounoff, in which was a revolutionary proclamation. The police proceeded to Glazounoff's house and found the trunk. Glazounoff protested his innocence, declaring that he was utterly ignorant of the contents of the trunk. He was nevertheless compelled to deposit as bail fifteen thousand roubles, in order to avoid arrest pending inquiries to be made in the case."

Glazounoff suffered only temporary inconvenience. He was not

* This overture was performed at a concert of the Russian Musical Society, led by Anton Rubinstein, the leader of the faction opposed to Balakireff and the other members of the "Cabinet."

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imprisoned in the fortress of Saint Peter and Saint Paul, nor was he sent to Siberia; and later he wrote a cantata for the coronation of the present Tsar.

In 1897 Glazounoff visited London, and conducted his fourth symphony at a concert of the Philharmonic Society on July 1. (His fifth symphony had been produced in London at a Queen's Hall symphony concert led by Mr. H. J. Wood, January 30* of the same year, and it was performed again at a concert of the Royal College of Music, July 23 of that year, to the disgust of certain hide-bound conservatives. Thus a writer for the *Musical Times* said: "We have now heard M. Glazounoff's symphony twice, and we do not hesitate to protest against a work with such an ugly movement as the Finale being taught at one of our chief music schools. We confess to having twice suffered agonies in listening to this outrageous cacophony, and we are not thin-skinned. The champions of 'nationalism' will tell us that this is the best movement in the work, because it is the most Russian and 'so characteristic'; they may even assure us that we do not require beauty in music. We shall continue to hold exactly opposite views, If *they* find beauty here, it must be of the kind which some people see in the abnormally developed biceps of the professionally strong man. If we are wrong, if this is the coming art, and our protests avail no more than did those of previous generations against the new arts of *their* times, we shall be happy to take off our hat to M. Glazounoff with a *Morituri, te salutant,* and stoically retire to await what we shall consider the doom of the beautiful in music, even as Wotan, the god, awaited the *Götterdämmerung.*"

In 1899 Glazounoff was appointed professor of orchestration at the St. Petersburg Conservatory. In March, 1905, he, Liadoff, and other leading teachers at this institution espoused the cause of Rimsky-Korsakoff, who was ejected from the Conservatory for his sympathy with the students in political troubles, and they resigned their positions. Some months later he resigned his directorship of the Russian Musical

* Mrs. Newmarch, in her article "Glazounoff," in Grove's Dictionary (revised version), gives January 28 as the date; but see "The Year's Music," by A. C. R. Carter (London, 1898), and the *Musical Times* (London) of August, 1897.

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Society. He, Rimsky-Korsakoff, and Liadoff were the conductors of the Russian Symphony Concerts* at St. Petersburg.

Glazounoff's chief works, all published by Belaïeff, are eight symphonies; a Suite caractéristique (Op. 9); several fantasias and symphonic poems, such as "Stenka Razine" (Op. 13), "The Forest" (Op. 19), "The Sea" (Op. 28), "The Kremlin" (Op. 30), "Spring" (Op. 34); orchestral suite, Op. 79, "Aus dem Mittelalter"; concert overtures; "A Slav Festival" (a symphonic sketch based on the finale of a string quartet, Op. 26); five string quartets, a string quintet; two waltzes for orchestra; cantatas, pianoforte pieces, and a few songs.

He is said to find in the ballet the fullest and freest form of musical expression,—not the ballet as it is known in this country, awkward, dull, or the "labored intrepidity of indecorum," but the grand ballet; and he has written pieces of this kind for the St. Petersburg stage: "Raymonda," Op. 57; "Ruses d'Amour," Op. 61; "The Seasons," Op. 67; "The Temptation of Damis" (1900). The latest publications of his works as advertised are: Sonata in B-flat minor, for the pianoforte, Op. 74 (1901); Sonata in E, Op. 75; Variations for pianoforte, Op. 72; Sonata in E minor, for pianoforte, Op. 75 (1902); March on a Russian Theme, for orchestra, Op. 76; Symphony No. 7, in F, Op. 77 (1903); Ballade for orchestra, p. 78 (1903); "Moyen Âge," suite for orchestra, Op. 79 (1903); "Scène dansante," for orchestra, Op. 81; Violin Concerto, Op. 82 (1905); Symphony No. 8, E-flat, Op. 83;

* For about a dozen years the concerts were given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera Orchestra; but the audiences were extremely small. An enthusiastic band of two hundred or more was faithful in attendance and subscription. Many important works were produced at these concerts, and various answers given to the stranger that wondered at the small attendance. The programmes were confined chiefly to orchestral compositions, and, when—I quote from "A. G.'s" letter to the *Signale* (Leipsic), January 2, 1901—a new pianoforte concerto or vocal composition was introduced, "the pianist or singer is not a celebrity, but a plain, ordinary mortal." This practice of selection was of course repugnant to the general public. "A. G." adds: "The conductors are distinguished musicians, celebrated theorists, delightful gentlemen,—everything but capable conductors; Rimsky-Korsakoff and Glazounoff, who are acknowledged masters of instrumentation, kill their own brilliant works when they put down the pen and take up the stick. Probably the partisan spirit shown in the programmes contributes largely to the failure of the concerts, which are named 'Russian,' but are only the amusement of a fraction of Russian composers, members of the 'Musical Left,' or the 'Young Russian School.' Rubinstein's name never appears on these programmes, Tschaikowsky's name is seldom seen, and many modern Russians are neglected. Pieces by Rimsky-Korsakoff, Glazounoff, Liapunoff, Liadoff, Cui, and others are performed for the first time at these concerts, and awaken general interest; but the public at large does not like politics or musical factions in the concert-hall, and it waits until the works are performed elsewhere. Yet the sincerity, enthusiasm, devotion, of this band of composers and their admirers, are admired throughout Russia." (Rimsky-Korsakoff died after this was written. He died June 21, 1908.)

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At first Glazounoff was given to fantastic and imaginative music. His suites and tone-poems told of carnivals, funerals, the voluptuous East, the forest with wood sprites, water nymphs, and will-of-the-wisps, the ocean, the Kremlin of Moscow with all its holy and dramatic associations. "Stenka Razine" is built on three themes: the first is the melancholy song of the barge-men of the Volga; the second theme, short, savage, bizarre, typifies the hero who gives his name to the piece; and the third, a seductive melody, pictures in tones the captive Persian princess. The chant of the barge-men is that which vitalizes the orchestral piece. It is forever appearing, transformed in a thousand ways. The river is personified. It is alive, enormous. One is reminded of Gogol's description of another Russian stream: "Marvellous is this river in peaceful weather, when it rolls at ease through forests and between mountains. You look at it, and you do not know whether it moves or not, such is its majesty. You would say that it were a road of blue ice, immeasurable, endless, sinuously making its way through verdure. What a delight for the broiling sun to cool his rays in the freshness of clear water, and for the trees on the bank to admire themselves in that looking-glass, the giant that he is! There is not a river like unto this one in the world."

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"Tragic" Overture, Op. 81 . . . . . Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Although the "Tragic" Overture is Op. 81, and the "Academic" Op. 80, the "Tragic" was composed and performed before the "Academic"; it was performed for the first time at the fourth Philharmonic concert at Vienna in 1880; * it was published in 1881. The first performance in Boston was by the Symphony Orchestra, October 29, 1881.

The overture has been characterized as "a tragedy not of actual happenings, but of soul life." No hero, no event, suggested programme music or any specific musical portrayal, although Hanslick, sworn partisan of Brahms, says that, if it be necessary to associate the overture with any particular tragedy, that tragedy is "Hamlet." The secondary theme in F is associated by some with Ophelia, and the episode in B-flat major with Fortinbras. Others remember that Dingelstedt in 1876 wished to organize a "Faust" Festival, and Brahms, asked whether he would write the music, expressed his willingness. To them this overture is a "Faust" overture.†

The "Tragic" Overture may be said to be a musical characterization of the principles of tragedy as laid down by Aristotle or Lessing; it mirrors, as Reimann puts it, the grandeur, the loftiness, the deep earnestness, of tragic character; "calamities which an inexorable fate has imposed on him leave the hero guilty; the tragic downfall atones for the guilt; this downfall, which by purifying the passions and awakening fear and pity works on the race at large, brings expiation and redemption to the hero himself." Or as Dr. Deiters puts it: "In this work we see a strong hero battling with an iron and relentless fate; passing hopes of victory cannot alter an impending destiny. We do not care to inquire whether the composer had a special tragedy in his mind, or if so, which one; those who remain musically unconvinced by the unsurpassably powerful theme, would not be assisted by a particular suggestion."

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, strings.

* Yet some German commentators give January 4, 1881, and Breslau, as the date and the place of the first performance of both the "Tragic" and the "Academic."

† See Kalbeck's "Johannes Brahms," vol. iii., Part I., pp. 257-259 (Berlin, 1910).

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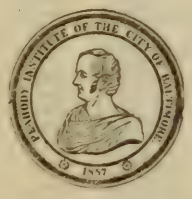

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The work begins Allegro ma non troppo, D minor, 2-2. After two introductory fortissimo chords the first theme is announced against a drum-roll by strings. The first portion of the theme is repeated by wood-wind, violas, 'cellos, double-basses, supported at times by brass. A subsidiary theme appears in violins and violas. Wind instruments sing an expressive syncopated passage; the first section of the chief theme is intoned by wood-wind and strings in unison; second trombone and bass tuba have a descending and pianissimo motive. The second theme, a song in F major, is given to violins, accompanied by strings, clarinets, bassoons. Two episodes with fresh material follow. In the development the first theme and the trombone tuba theme are especially used. The second and song theme is soon crowded out by the chief theme, which is augmented and still more passionate. The first section of the overture is so much developed that it often seems the true free fantasia; but the fantasia is comparatively short,—comparatively, for the working-out is elaborate, but the enormous length of the first section makes the fantasia seem short. The third section contains the conclusion-period of the first, with some deviations from the original plan; it leads to a short coda.

"VAEGTERVISE" (WATCHMAN'S SONG), FANTASY ON DANISH FOLK-SONGS, OP. 31 . . . . . PAUL JUON

(Born at Moscow, March 8, 1872; now living at Berlin.)

This Fantasy, dedicated to Professor Dr. E. Orlich, was first performed at the fifth Gürzenich concert at Cologne in December, 1905.

The first performances in America were by the Philadelphia Orchestra, Fritz Scheel conductor, at Philadelphia, January 25, 26, 1907.

The Fantasy is scored for piccolo, three flutes, two oboes, English horn, two clarinets, two bassoons, double-bassoon, six horns, two

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trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, Glockenspiel, bells (treble, B, A, G, E; bass, E).

There is an explanatory note printed in the score: "The suggestion of this composition was given to me by the Rathhaus clock in Copenhagen. It strikes each quarter of an hour as the chimes do in the introduction (Andante non troppo). After the full four quarters, the clock plays a little tune, the real 'Wächterweise' ('Watchman's Song'), or, the 'Rathhaus Clock Tune' as it is also called. In order to obtain greater variety, I thought it well to use as counter-subjects to the main theme 'Watchman's Song' two other Danish folk tunes: the first 'Dronning Dagmar'* ('Queen Dagmar') appears in the introduction and is the burden of the Meno Mosso Section later on; the second 'Ridderen i Lunden' ('Knights in the Wood') comes in at various times, and is especially prominent in the final Maestoso."

The clock strikes the first quarter. Harp and strings enter. Andante non troppo, G major, 3-2 (6-4). The oboe and flutes against a tremolo of high notes for violins play the tune of Queen Dagmar (4-4), and this goes on after the half-hour stroke. At the third quarter the tune of the Knights is heard (wood-wind instruments, answered by horns, then taken up by strings and later by the full orchestra). Queen Dagmar's tune brings the end to the general joy, and the tower clock strikes the four quarters (Andante non troppo, 3-2). This tune is used, Allegro, C major, for orchestral jollity. The rhythm changes. After a climax distinguished by capricious figures and accentuation, the clarinet sings the tune of the Knights, a tempo più moderato, with resounding chords for strings. This song is treated fantastically. Queen Dagmar's tune is sung broadly and majestically, Meno mosso, by strings in unison, later by the brass. This section ends in echoes, Adagio, the clock tune returns, there is the climax again, and the Knights' tune reappears. These three themes are combined, but in the final Maestoso the Knights' theme dominates.

* * *

* Marguerite Dagmar, Queen of Denmark, was the daughter of Przemysi Ottokar, King of Bohemia. Born in 1186, she was married to Waldemar II. in 1205, and she died in 1212, loved by her people for her gentleness and piety.

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Juon, the son of a prominent official, entered the Moscow Conservatory in 1888. He studied the violin with Hrimaly, and composition with Tanéïeff and Arensky. In 1894 he went to Berlin, where he studied with Bargiel at the Hochschule, and took the Mendelssohn Prize. In 1896 he taught theory at the Conservatory in Baku on the Caspian Sea, but he returned the next year to Berlin. In 1906 he was appointed teacher of composition at the Royal High School for Music. His chief works are as follows: Symphony in A, Op. 23 (Meiningen, January, 1903); String Quartet No. 1, D major, Op. 5; Sonata in A major for violin and pianoforte, Op. 7; Sonata in D major for viola and pianoforte, Op. 15; Five Pieces for string orchestra, Op. 16; Trio in A minor for violin, 'cello, and pianoforte, Op. 17; Sextet in C minor for two violins, viola, two 'cellos, and pianoforte, Op. 22 (arranged as a sonata for two pianofortes); Chamber Symphony for strings, four wind instruments and pianoforte, Op. 27 (arranged as an octet and also septet, with a pianoforte in each instance); String Quartet No. 2, A minor, Op. 29; "Watchman's Song," for orchestra, Op. 31; "Psyche" ballet suite for orchestra, Op. 32; Piano Quintet No. 1, D minor, Op. 33; "From a Diary," for large orchestra, Op. 35; Rhapsody (after "Gösta Berling") for violin, viola, 'cello, and pianoforte, Op. 37; Trio Caprice (after "Gösta Berling") for violin, 'cello, and pianoforte, Op. 39; Serenade for large orchestra, Op. 40; Violin Concerto No. 1, B minor, Op. 42; Quintet No. 2, Op. 44; Concert Piece for violin, 'cello, and pianoforte with orchestra, Op. 45; Sonatina for pianoforte, Op. 47; Violin Concerto No. 2, Op. 49; Quartet for violin, viola, 'cello, and pianoforte, Op. 50; Sonata for 'cello and pianoforte, Op. 54. There are many pianoforte pieces: "Sketches," Op. 1; Concert Pieces, Op. 12; "Satyr and Nymphs," nine pieces, Op. 18; Ten Preludes and Caprices, Op. 26; "Intimate Harmonies," Op. 30; "For Children to listen to," Op. 38; also small pieces for violin and pianoforte, two violins and pianoforte, 'cello and pianoforte; also songs.

The Trio Caprice, Op. 39, was played in Boston at a Hess-Schroeder concert on December 22, 1908, by Messrs. Willy Hess, Alwin Schroeder, and Ernest Schelling.

Juon has written a treatise on Harmony (1901), and he translated into German with remarkable success the Life of Tschaikowsky by Modeste Tschaikowsky (two volumes, 1904).

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Dramatic Overture, "Husitská," Op. 67 . . . . Anton Dvořák

(Born at Mülhhausen (Nelahozeves), near Kralup (Bohemia), September 8, 1844; died at Prague, May 1, 1904.)

Dvořák was invited to write an overture for the opening of the new Bohemian theatre at Prague, November 18, 1883. As far back as 1786 there was at Prague a small and wretched theatre, in which Czech was the stage language. Czech was some time afterward permitted on the stage of the German theatre recognized by the government. Plays in this language were performed only on Sunday afternoon, but in 1848 such performances were held twice a week.

The Czechs had their own theatre—"Interimstheater"—in 1862. It was small and cramped. Other buildings were tried, but the corner-stone of a new national theatre was laid in 1868, and Smetana's opera, "Dalibor," was performed in celebration. While this opera-house was building, a new Bohemian theatre of wood was used for Czech plays and operas, but the National Theatre was finally dedicated June 11, 1881. Smetana's "Libussa" was performed. The composer, stone-deaf, sat in the directors' box, saw the enthusiasm, and heard not a note of his music. This theatre was burned to the ground September 28 of that year. The fire kindled national pride. Concerts were given throughout Bohemia, meetings were held even in villages, the poorest contrived to give something, and the new National Theatre was opened November 18, 1883. Again the opera was "Libussa." No mention was made in the German music journals of this "Husitská" Overture by Dvořák, although the dedication of the theatre was reported and the opera named.

Dvořák for some years was a viola player in bands that picked up money at cafés and dance halls. The band that he belonged to in 1862 was chosen to supply the incidental music at the Interimstheater; and, when the National Theatre was established, he joined the orchestra. Smetana was the conductor (1866–74).

The "Husitská" Overture was played at London, March 20, 1884, and at Berlin, November 21, 1884, in each instance under the direction of the composer. The first performance in the United States was at New York, October 25, 1884, at one of Mr. Van der Stucken's Novelty Concerts. The overture has been played in Boston at concerts of the Boston Symphony Orchestra, November 26, 1892, December 21, 1901, March 16, 1907, January 27, 1912.

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It was Dvorák's purpose to celebrate in music the wars of the Hussites, and he used a phrase from a Hussite hymn as one important theme, which undergoes many changes. The theme is solemn, defiant, plaintive, a rallying-cry in battle. When the overture was produced in Vienna (1892), Hanslick said in the course of his review: "The Allegro is of fanatical spirit, as though passages were orchestrated with hatchets, scythes, and battle maces." Indeed, melancholy and fanaticism here go hand in hand; and the fanaticism of the Hussites found expression occasionally in rude music, as when Ziska, their general, dying of the plague, ordered his flesh to be exposed as prey to birds and wild beasts; "but that his Skin should be made a Drum, assuring them, the Enemy would fly at the very Beat of it; What he desir'd was done, which had the Effect he promis'd."

This Ziska is in the great gallery of opera. There is Kott's "Ziskuv dub" (Brünn, 1841); Mazawiek's "Ziskuv dub" (Prague, 1847); and there is "Ziska vom Kelch," by Sobolewski (Königsberg, 1851). Is the flaying of the dead hero the attraction of the last scene, or does the opera end with a drum solo? And what became of the Ziska drum?

The story of the drum was accepted by many even in the sceptical eighteenth century. Frederick the Great, who was addicted to the flute, bore off Ziska turned to noise among the spoils of war, when he returned from Bohemia to his own town. Voltaire asked him in verse concerning the exploit, and the king answered him in verse. These two poems (1743) would not pass even with Sir Andrew Aguecheek as "very gracious fooling." There is a picture of this drum in the Boston Public Library (*Magasin Pittoresque*, Paris, 1843, pp. 130, 131). The skin is that of a man, and it is taken from his back and chest.

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The "Husitská" Overture was one of the orchestral pieces played at the Music Festival in Prague (November 6–11, 1901) in celebration of Dvořák's sixtieth birthday.

Huss and his followers have been thus treated in music:—

"Johann Huss," oratorio, Löwe (1842); "Die Hussitenbraut," opera by Sebor (1868); Henri Kling's music to Tognetti's drama, "Johann Huss" (about 1875); "Die Hussiten von Naumburg," play by Kotzebue, music by Salieri (1803), also by B. A. Weber, Chr. Schulz, Ign. Walter, Kranz, Ebell; Méhul wrote music for Duval's drama, "Les Hussites," an adaptation of Kotzebue's play (Paris, 1804); "Johann Huss," opera in four acts by Angelo Tessaro (Padua, 1886; revived at Treviso, 1898); Smetana's symphonic poems, "Tabor" (1878), "Blanik" (1879); Fibisch's "Blanik" (1881).

Czechs a few years ago applied to St. Petersburg for the canonization of John Huss, whom they would prefer to Saint John Nepomuc as the national saint. They say that the latter was a money-lender, who recovered his loans by spiritual terrors. Yet some excellent men have claimed that Huss was a Devil-worshipper and believed in the perfect equality of the powers of good and evil. "Those old-fashioned enough to admire . . . George Sand's 'Consuelo' will remember the prominence she gives to this theory, which is, besides, likely enough when we consider the affinities between Bohemia and the Danubian provinces, which formed in Huss's time the seat of the Manichæan propaganda. It was doubtless this which caused the blameless Bohemian to be looked on by other Europeans as hardly human, and made Dugald

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The overture begins with a solemn theme of a Hussite hymn played in full harmony by wood-wind instruments, with horns added later. The melody is played by the English horn, doubled now by flute and now by clarinet. A livelier phrase is played by full orchestra. The hymn returns fortissimo for full orchestra. The strings and the bassoons play swiftly ascending scale passages and full-swept chords against the hymn.

The main body of the overture, allegro con brio, C minor, begins with an agitated first theme, announced by the violas, then taken up by the violins and some of the wood-wind instruments and developed energetically. A subsidiary theme, a warlike phrase, is played fortissimo by the brass. The second theme is the same melody that followed immediately the initial one in the introduction. It, too, has its subsidiary, which is strongly rhythmed. The working out is long and elaborate. The solemn theme of the introduction returns at the end as an apotheosis of the Hussite faith.

The overture is scored for piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, harp (*ad lib.*) and the usual strings.

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Glazounoff . . . . . Symphony in B-flat major, No. 5, Op. 55

I. Mod rato maestoso; Allegro.
II. Scherzo: Moderato; Pochissimo meno mosso.
III. Andante.
IV. Allegro maestoso.

Weber . . . Recitative, "Wie nahte mir der Schlummer," and Aria, "Leise, leise," from "Der Freischütz"

Strauss . . . Tone Poem, "Tod und Verklärung" ("Death and Transfiguration"), Op. 24

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Humperdinck . . "Es schaukeln die Winde" ("The Winds Rock")

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Symphony in B-flat major, No. 5, Op. 55. Alexander Glazounoff

(Born at St. Petersburg, August 10, 1865; now living there.)

Glazounoff's fifth symphony was composed at St. Petersburg in 1895. It was published in 1896. It was performed for the first time in March, 1896, at one of the concerts of the New Russian School, organized by the publisher Belaïeff in St. Petersburg. The scherzo was then repeated in response to compelling applause. The first performance of the symphony in the United States was at a concert of the Philharmonic Society of New York, Anton Seidl conductor, March 5, 1898. The first performance in Boston was at a concert of the Boston Symphony Orchestra, November 24, 1906, Dr. Muck conductor.

The symphony, dedicated to Serge Tanéïeff,* is scored for three flutes (one interchangeable with piccolo), two oboes, three clarinets, one bass clarinet, two bassoons, four horns, three trumpets, three trombones, one bass tuba, kettledrums, bass drum, triangle, cymbals, little bells, harp, and strings.

I. Moderato maestoso, B-flat, 4-4. In this introductory section the sturdy chief theme of the allegro which follows is hinted at forcibly, and it is given to clarinets, bassoons, horns, tuba, and lower strings. There is preluding. The Allegro is in 2-2 and then 3-4. The first theme, which has been likened to the Sword motive in the "Ring," is announced by bassoon and violoncellos, while clarinets sustain. It

* Serge Tanéïeff was born in the government Vladimir, Russia, November 25, 1856. He is now living at Moscow. He studied the pianoforte with Nicholas Rubinstein and composition with Tschaikowsky at the Moscow Conservatory, of which he was afterward for some time (1885–89) the director, and was also teacher of theory in the school, a position that he still holds, or, at least, did hold a short time ago. (The Russian music schools have seen troublous times during the last year and a half, and resignations and dismissals have been frequent.) Tanéïeff made his first appearance as a pianist at Moscow in January, 1875, when he played Brahms's Concerto in D minor, and was loudly praised by critics and the general public, although the concerto was dismissed as an "unthankful" work. Tschaikowsky, as critic, wrote a glowing eulogy of the performance. It had been said, and without contradiction until the appearance of Modest Tschaikowsky's Life of his brother, that Tanéïeff was the first to play Peter's Concerto in B-flat minor in Russia. But the first performance in Russia was at St. Petersburg, November 1, 1875, when Kross was the pianist. Tanéïeff was the first to play the concerto at Moscow, November 12 of the same year, and he was the first to play Tschaikowsky's Concerto in C minor, Pianoforte Fantasia, Trio in A minor, and the posthumous Concerto in E-flat major. Tanéïeff spent some months at Paris, 1876–77. On his return he joined the faculty of the Moscow Conservatory. That Tschaikowsky admired Tanéïeff's talent, and was fond of him as a man, is shown by the correspondence published in Modest Tschaikowsky s Life. Tanéïeff has composed a symphony (played here at a Symphony concert, November 23, 1902); an opera, "The Oresteia" (1895); a concert overture "The Oresteia" (played here at a Symphony concert, February 14, 1903); a cantata, "Johannes Damascenus"; a half-dozen quartets (the one in B-flat minor, Op. 4, was performed here at a Symphony Quartet concert, November 27, 1905), choruses. One of his part songs, "Sunrise, has been sung here two or three times.

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is then given to oboe and first violins, and at last is sounded by the whole orchestra. The second and suave theme is sung by flute and clarinet against wood-wind chords, with harp arpeggios and strings *pizz.* This theme is developed to a mighty fortissimo. The use of these themes is easily discernible. There is a stirring coda.

II. Scherzo, moderato, G minor, 2-4. After a few measures of sportive preluding the first theme is given to flutes, oboe, clarinet. The second theme, of a little more decided character, is announced by flutes, clarinets, and violins. Pochissimo meno mosso. The flutes have a fresh theme, which, undergoing changes and appearing in various tonalities, is expressed finally by the full orchestra.

III. Andante, E-flat, 6-8. The movement is in the nature of a Romance. The chief and expressive theme has been likened to the opening measures of Radamès' famous air, "Celeste Aïda." Heavy chords for the brass change the mood. There is a cantilena for violins and violoncellos. After preluding on the dominant there is a return of the leading motive.

IV. Allegro maestoso, B-flat, 2-2. The movement begins at once, forte, with a martial theme (full orchestra). The other important themes used in this turbulent movement are a heavy motive, announced by bassoons, tuba, and lower strings, and, *animato*, one announced by clarinets, bassoons, violas, violoncellos, while double-classes and kettledrums maintain a pedal-point.

***

Alexander Constantinovitch Glazounoff is the son of a rich publisher and bookseller of St. Petersburg, whose grandfather established the firm in 1782. Alexander was in the "Real" school until his eighteenth year, and he then attended lectures at the University of St. Petersburg as a "voluntary," or non-attached, student. He has devoted himself wholly to music. When he was nine years old, he began to take pianoforte lessons with Elenovsky, a pupil of Felix Dreyschock and a pianist of talent, and it is to him that Glazounoff owed a certain swiftness in performance, the habit of reading at sight, and the rudimentary ideas of harmony. Encouraged by his teacher, Glazounoff ventured to compose, and in 1879 Balakireff

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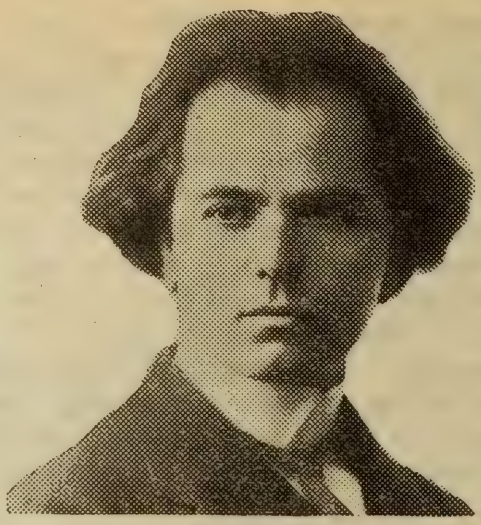

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advised him to continue his general studies and at the same time ground himself in classical music. A year later Balakireff recommended him to study privately with Rimsky-Korsakoff. Glazounoff studied composition and theory with Rimsky-Korsakoff for nearly two years. He himself has said: "We had a great deal of music at home, and everything we played remained fixed in my memory, so that, if I waked in the night, I could reconstruct even in the slightest details all I had heard earlier in the evening."

Following the advice of his teacher, he decided to write a symphony. It was finished in 1881, and performed for the first time with great success, at St. Petersburg, March 29, 1882, at one of the concerts conducted by Balakireff. Later this symphony (in E major) was reorchestrated by the composer four times, and it finally appeared as Op. 5. To the same epoch belong his first string quartet (Op. 1); the suite for piano (Op. 2); two overtures on Greek themes (Op. 3,* 6); his first serenade (Op. 7); and several compositions which were planned then, but elaborated later. In 1884 Glazounoff journeyed in foreign lands. He took part at Weimar in the festival of the Allgemeiner Deutscher Musik-Verein, when his first symphony was performed under the direction of Müller-Hartung. There he met Franz Liszt, who received him most cordially. In 1889 Glazounoff conducted (June 22) at Paris in the concerts of the Trocadéro, which were organized by the music publisher, Belaïeff, his second symphony and the symphonic poem, "Stenka Razine," written in memory of Borodin.

In 1891 the following cablegram, dated St. Petersburg, October 8, was published in the newspapers of Boston:—

"A profound sensation was created here to-day. A young woman from Moscow was arrested, charged with being a Nihilist. She confessed, and admitted that she had left a trunk at the house of a well-known composer, Glazounoff, in which was a revolutionary proclamation. The police proceeded to Glazounoff's house and found the trunk. Glazounoff protested his innocence, declaring that he was utterly ignorant of the contents of the trunk. He was nevertheless compelled

* This overture was performed at a concert of the Russian Musical Society, led by Anton Rubinstein, the leader of the faction opposed to Balakireff and the other members of the "Cabinet."

GUSTAV MAHLER

A Study of His Personality and Work By PAUL STEFAN

Translated from the German by T. E. CLARK

Pp. viii & 132

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The Author does not wish this work to be considered as a biography. And, although leading biographical data are not lacking, the whole spirit of the book is rather one of enthusiastic appreciation and propaganda

Dr. Stefan's masterly analyses of Mahler's compositions fill a large portion of the book, and will be found most illuminative and interesting. A full list of these compositions, and a bibliography, are contained in the Appendix.

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to deposit as bail fifteen thousand roubles, in order to avoid arrest pending inquiries to be made in the case."

Glazounoff suffered only temporary inconvenience. He was not imprisoned in the fortress of Saint Peter and Saint Paul, nor was he sent to Siberia; and later he wrote a cantata for the coronation of the present Tsar.

In 1897 Glazounoff visited London, and conducted his fourth symphony at a concert of the Philharmonic Society on July 1. (His fifth symphony had been produced in London at a Queen's Hall symphony concert led by Mr. H. J. Wood, January 30* of the same year, and it was performed again at a concert of the Royal College of Music, July 23 of that year, to the disgust of certain hide-bound conservatives. Thus a writer for the *Musical Times* said: "We have now heard M. Glazounoff's symphony twice, and we do not hesitate to protest against a work with such an ugly movement as the Finale being taught at one of our chief music schools. We confess to having twice suffered agonies in listening to this outrageous cacophony, and we are not thin-skinned. The champions of 'nationalism' will tell us that this is the best movement in the work, because it is the most Russian and 'so characteristic'; they may even assure us that we do not require beauty in music. We shall continue to hold exactly opposite views, If *they* find beauty here, it must be of the kind which some people see in the abnormally developed biceps of the professionally strong man. If we are wrong, if this is the coming art, and our protests avail no more than did those of previous generations against the new arts of *their* times, we shall be happy to take off our hat to M. Glazounoff with a *Morituri, te salutant,* and stoically retire to await what we shall consider the doom of the beautiful in music, even as Wotan, the god, awaited the *Götterdämmerung.*"

In 1899 Glazounoff was appointed professor of orchestration at the St. Petersburg Conservatory. In March, 1905, he, Liadoff, and other leading teachers at this institution espoused the cause of Rimsky-Korsakoff, who was ejected from the Conservatory for his sympathy

* Mrs. Newmarch, in her article "Glazounoff," in Grove's Dictionary (revised version), gives January 28 as the date; but see "The Year's Music," by A. C. R. Carter (London, 1898), and the *Musical Times* (London) of August, 1897.

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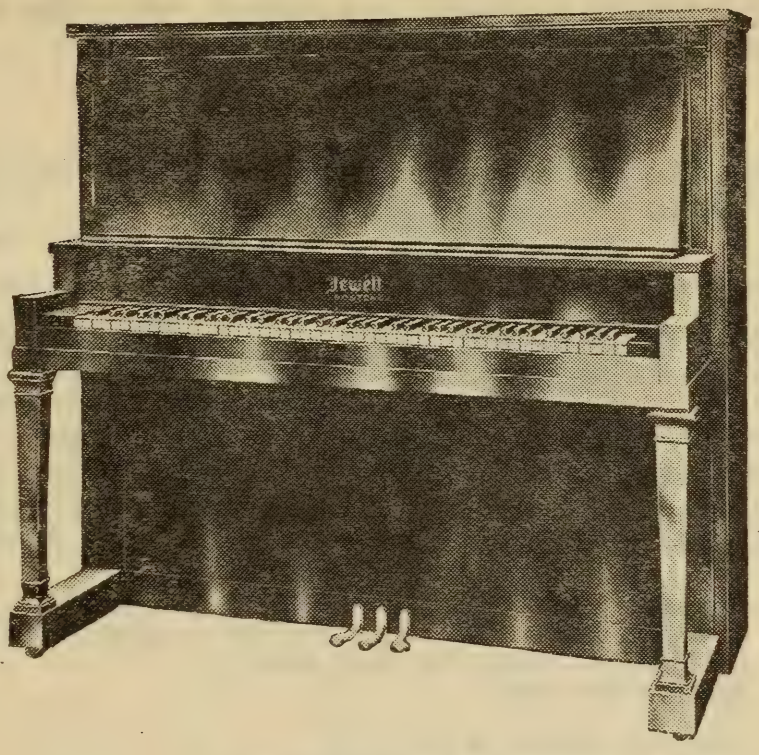

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with the students in political troubles, and they resigned their positions. Some months later he resigned his directorship of the Russian Musical Society. He, Rimsky-Korsakoff, and Liadoff were the conductors of the Russian Symphony Concerts * at St. Petersburg.

RECITATIVE, "HOW TRANQUILLY I SLUMBER'D," AND ARIA, "SOFTLY SIGHING," FROM THE OPERA "DER FREISCHÜTZ."

CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821.

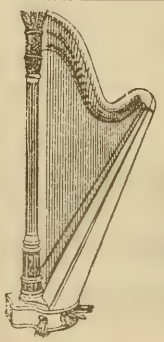
The recitative and aria of Agathe (act ii., No. 8) are sung by her in a narrow antechamber with two side doors. In the centre is a curtained doorway, which leads to a balcony. Aennchen's spinning-wheel is on one side; on the other is a large table, upon which are a lighted lamp and a white dress trimmed with green. Agathe is now alone.

Wie nahte mir der Schlummer, bevor ich ihn geseh'n!
Ja Liebe pflegt mit Kummer stets Hand in Hand zu geh'n.
Ob Mond auf seinem Pfad wohl lacht?
Welch' schöne Nacht!

Leise, leise, fromme Weise
Schwing' dich auf zum Sternen-kreise!
Lied erschalle! Feiernd walle
Mein Gebet zur Himmelshalle.

O wie hell die goldnen Sterne, mit wie reinem Glanz' sie glüh'n! Nur dort, in der Berge Ferne, scheint ein Wetter aufzuziehn. Dort am Wald auch schwebt ein Heer düst'rer Wolken dumpf und schwer.

* For about a dozen years the concerts were given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera Orchestra; but the audiences were extremely small. An enthusiastic band of two hundred or more was faithful in attendance and subscription. Many important works were produced at these concerts, and various answers given to the stranger that wondered at the small attendance. The programmes were confined chiefly to orchestral compositions, and, when—I quote from "A. G.'s" letter to the *Signale* (Leipsic), January 2, 1901—a new pianoforte concerto or vocal composition was introduced, "the pianist or singer is not a celebrity, but a plain, ordinary mortal." This practice of selection was of course repugnant to the general public. "A. G." adds: "The conductors are distinguished musicians, celebrated theorists, delightful gentlemen,—everything but capable conductors; Rimsky-Korsakoff and Glazounoff, who are acknowledged masters of instrumentation, kill their own brilliant works when they put down the pen and take up the stick. Probably the partisan spirit shown in the programmes contributes largely to the failure of the concerts, which are named 'Russian,' but are only the amusement of a fraction of Russian composers, members of the 'Musical Left,' or the 'Young Russian School.' Rubinstein's name never appears on these programmes, Tschaikowsky's name is seldom seen, and many modern Russians are neglected. Pieces by Rimsky-Korsakoff, Glazounoff, Liapunoff, Liadoff, Cui, and others are performed for the first time at these concerts, and awaken general interest; but the public at large does not like politics or musical factions in the concert-hall, and it waits until the works are performed elsewhere. Yet the sincerity, enthusiasm, devotion, of this band of composers and their admirers, are admired throughout Russia." (Rimsky-Korsakoff died after this was written. He died June 21, 1908.)



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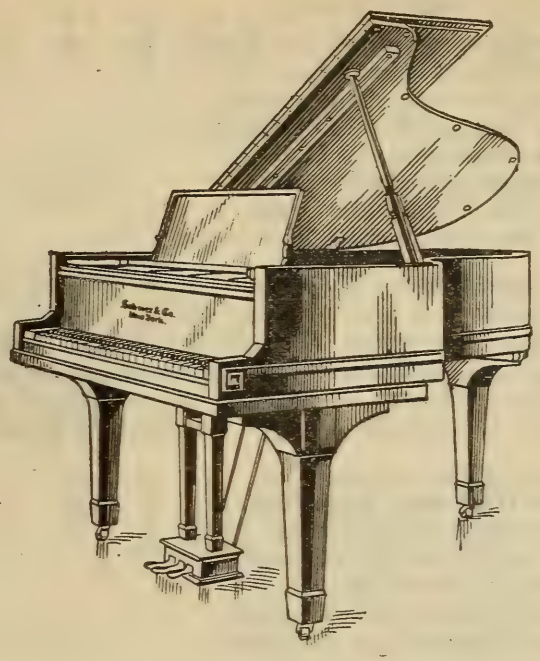

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Zu dir wende ich die Hände,
Herr ohn' Anfang und ohn' Ende!
Vor Gefahren uns zu wahren
Sende deine Engelschaaren!

Alles pflegt schon längst der Ruh';
Trauter Freund! was weilest du?
Ob mein Ohr auch eifrig lauscht,
Nur der Tannen Wipfel rauscht,
Nur das Birkenlaub im Hain
Flüstert durch die hehre Stille;
Nur die Nachtigall und Grille
Scheint der Nachtluft sich zu freu'n.

Doch wie! täuscht mich nicht mein Ohr? Dort klingt's wie Schritte, dort aus der Tannen Mitte kommt was hervor— Er ist's! Er ist's! die Flagge der liebe mag weh'n! Dein Mädchen wacht noch in der Nacht! Er scheint mich noch nicht zu seh'n— Gott! täuscht das Licht des Mond's mich nicht, so schmückt ein Blumenstrauss den Hut! Gewiss, er hat den besten Schuss gethan! Das kündet Glück für Morgen an! O süsse Hoffnung! Neubelebter Muth!

All' meine Pulse schlagen
Und das Herz wallt ungestüm,
Süss entzückt entgegen ihm!
Konnt' ich das zu hoffen wagen?
Ja! es wandte sich das Glück
Zu dem theuren Freund zurück;
Will sich Morgen treu bewähren!

Ist's nicht Täuschung, ist's nicht Wahn?
Himmel, nimm des Dankes Zähren
Für dies Pfand der Hoffnung an!
All' meine Pulse schlagen
Und das Herz wallt ungestüm,
Süss entzückt entgegen ihm!

---

*How tranquilly I slumber'd before on him I gaz'd! But evermore with sorrow love hand in hand must go. The moon reveals her silv'ry light. (*She draws the curtain from before the balcony; a bright starlight night is seen.*) O lovely night! (*She steps out upon the balcony and folds her hands in prayer.*)

Softly sighing, day is dying,
Soar my prayer heav'nward flying!
Starry splendor shining yonder,
Pour on us thy radiance tender!

(*Looking out.*) How the golden stars are burning thro' yon vault of ether blue; but, lo, gath'ring o'er the mountains is a cloud, foreboding storm, and along yon pinewood's side veils of darkness slowly glide.

Lord, watch o'er me, I implore thee;
Humbly bending, I adore thee;
Thou hast tried us, ne'er denied us,
Let thy holy angels guide us!

* The translation into English is by Natalia Macfarren.

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Earth has lull'd her care to rest;
Why delays my loit'ring love?
Fondly beats my anxious breast:
Where, my Rodolph,* dost thou rove?

Scarce the breeze among the boughs wakes a murmur thro' the silence; save the nightingale lamenting, not a sound disturbs the night. But hark! doth my ear deceive? I heard a footstep; there in the pinewood's shadow I see a form. 'Tis he, 'tis he! O love, I will give thee a sign. Thy maiden waits through storm and shine. (*She waves a white kerchief.*) He seems not to see me yet. Heav'n, can it be I see a-right? With flow'ry wreath his hat is bound! Success at last our hopes have crown'd. What bliss to-morrow's dawn will bring! Oh! joyful token, hope renews my soul!

How ev'ry pulse is flying,
And my heart beats loud and fast;
We shall meet in joy at last.
Could I dare to hope such rapture?
Frowning Fate at last relents
And to crown our love consents.
Oh, what joy for us to-morrow!
Am I dreaming? Is this true?

Bounteous heav'n, my heart shall praise thee
For this hope of rosy hue.
How ev'ry pulse is flying,
And my heart beats loud and fast;
We shall meet in joy at last.

The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, strings.

*Here the translator follows an old English version, in which Rodolph was substituted for Max.

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"Death and Transfiguration," Tone-poem for Full Orchestra, Op. 24 . . . . . Richard Strauss

(Born at Munich, June 11, 1864; now living at Charlottenburg—Berlin.)

This tone-poem was composed at Munich in 1888–89.* It was published at Munich in April, 1891.

The first performance was from manuscript, under the direction of the composer, at the fifth concert of the 27th Musicians' Convention of the Allgemeiner Deutscher Musikverein in the City Theatre of Eisenach, June 21, 1890. This convention, according to Theodor Müller-Reuter's "Lexikon der deutschen Konzertliteratur," was held June 19–22. There were three orchestral concerts in the City Theatre (June 19, 21, 22); a concert in the Hauptkirche zu St. Georg (June 20); and two chamber music concerts in Clemda Hall (June 20, 21).

The other works performed for the first time were Draeseke's Prelude to "Penthesilea"; Franz Schubert's "Tantum Ergo" and Offertory (MS.); duet from Hans Sommer's opera "Loreley"; Strauss's "Burleske" for pianoforte and orchestra (Eugen d'Albert, pianist); Weingartner's Entr'acte from "Malawika"; d'Albert's Symphony, Op. 4; Robert Kahn's String Quartet, Op. 8; Philipp Wolfrum's Pianoforte Quintet; R. von Perger's String Quartet, Op. 15; Frederick Lamond's

* Hans von Bülow wrote to his wife from Weimar, November 13, 1889: "Strauss is enormously beloved here. His 'Don Juan' evening before last had a wholly unheard of success. Yesterday morning Spitzweg and I were at his house to hear his new symphonic poem 'Tod und Verklärung'—which has again inspired me with great confidence in his development. It is a very important work, in spite of sundry poor passages, and it is also refreshing."

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The second performance was at Weimar, January 12, 1891, at the third subscription concert in the Grand Ducal Theatre. Strauss led from manuscript.

The third performance was at the Eighth Philharmonic Concert in Berlin, February 23, 1891. The composer again led from manuscript.

The Philharmonic Society of New York, Mr. Stransky conductor, performed it in Boston on November 2, 1913.

It is dedicated to Friedrich Rösch * and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, two harps, gong, strings.

On the fly-leaf of the score is a poem in German:—

In der ärmlich kleinen Kammer
Matt vom Lichtstumpf nur erhellt,
Liegt der Kranke auf dem Lager.
Eben hat er mit dem Tod
Wild verzweifelnd noch gerungen.
Nun sank er erschöpft in Schlaf,
Und der Wanduhr leises Ticken
Nur vernimmst du im Gemach,
Dessen grauenvolle Stille
Todesnähe ahnen lässt.
Um des Krankenbleiche Züge
Spielt ein Lächeln wehmuthvoll.
Träumt er an des Lebens Grenze
Von der Kindheit goldner Zeit?

Doch nicht lange gönnt der Tod
Seinem Opfer Schlaf und Träume.
Grausam rüttelt er ihn auf
Und beginnt den Kampf auf's Neue
Lebenstrieb und Todesmacht!
Welch' entsetzensvolles Ringen!
Keiner trägt den Sieg davon,
Und noch einmal wird es stille!

Kampfesmüd' zurückgesunken,
Schlaflos, wie im Fieberwahn,
Sieht der Kranke nun sein Leben,

* Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wohlmuth, he conducted a singing society, for which he composed humorous pieces, and in 1888 abandoned the law for music. He was busy afterwards in Berlin, St. Petersburg, Munich. In 1898 he organized with Strauss and Hans Sommer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work, "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a Study of Alexander Ritter (1898).

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Tag um Tag und Bild um Bild
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Erst der Kindheit Morgenrot,
Hold in seiner Unschuld leuchtend!
Dann des Jünglings keckes Spiel—
Kräfte übend und erprobend—
Bis er reift zum Männerkampf,
Der um höchste Lebensgüter
Nun mit heisser Lust entbrennt.

Was ihm je verklärt erschien
Noch verklärter zu gestalten,
Dies allein der hohe Drang,
Der durch's Leben ihn geleitet.

Kalt und höhnend setzt die Welt
Schrank' auf Schranke seinem Drängen.
Glaubt er sich dem Ziele nah',
Donnert ihm ein "Halt!" entgegen:
"*Mach' die Schranke dir zur Staffel,*
Immer höher nur hinan!"
Also drängt er, also klimmt er,
Lässt nicht ab vom heil'gen Drang
Was er so von je gesucht
Mit des Herzens tiefstem Sehnen,
Sucht er noch im Todesschrein,
Suchet, ach! und findet's nimmer
Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.
Da erdröhnt der letzte Schlag
Von des Todes Eisenhammer,
Bricht den Erdenleib entzwei,
Deckt mit Todesnacht das Auge.

Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen,
Was er sehnend hier gesucht:
Welterlösung, Weltverklärung.

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In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

But Death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play-exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

***

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, 4-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind, accompanied by horns and harps), and he thinks of his youth (a simple melody, the childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double blows in quick succession. What Mr. Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive, which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. The second feverish theme goes canonically through the instrumental groups. The sick man sinks exhausted (ritenutos). Trombones, 'cellos, and violas intone even now the beginning of the Transfiguration theme, just

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as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (meno mosso, ma sempre alla breve). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle, the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, fortissimo), waged fiercely. "Halt!" thunders in his ears, and trombones and kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Gong and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive, and a crescendo leads to the full development of the Transfiguration theme (moderato, C major). "World deliverance, world transfiguration."

WIEGENLIED (CRADLE SONG) . . . . . ENGELBERT HUMPERDINCK

(Born at Siegburn (Rhineland) on September 1, 1854; now living in Berlin.)

This song, words by Elisabeth Ebeling, was published in 1906
Sehr ruhig (molto tranquillo), A-flat major, 6-8.

Es schaukeln die Winde das Nest in der Linde;
Da schliessen sich schnell die Aeugelein hell.
Da schlafen vom Flügel der Mutter gedeckt
Die Vögelchen süss bis der Morgen sie weckt.

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Ans Fell sich so dicht und regen sich nicht.
Sie atmen so leise und wurden erst wach
Beim Zwitschern der Schwalben hoch oben am Dach.

Nur einzig die Sterne am Himmel so ferne,
Ob gross oder klein, sie schlafen nicht ein.
Sie schliessen die strahlenden Augen nicht zu,
Sie legen sich nicht mit den andern zur Ruh'.

Wenn aber mit Lachen die Kinder erwachen,
Das Lämmchen sich reckt, der Vogel sich streckt,
Dann müssen die Sterne, ob gross oder klein,
Sie müssen in's himmlische Bettchen hinein.

Denn der darf nich singen am Morgen und springen,
Wer während der Nacht herum tollt und wacht.
Schlaf, nur, mein Liebling, schlaf, selig und fest,
Wie's Lämmchen im Stall, wie der Vogel im Nest!

Soft nest in the willow; no blanket, no pillow;
The gentle winds rock in slender treetop.
Six birdies beneath their mother's warm wings
All fast, fast asleep till the sun daylight brings.

On soft grassy meadow beneath the oak's shadow
Lies each snow-white lamb beside its own dam.
They're all fast asleep, and they will not awake
Till swallows 'gin chattering and day 'gins to break.

The stars are not sleeping; in heav'n, vigil keeping,
They watch thro' the night with soft silv'ry light.
They peep thro' the cloudlets that float o'er the moon,
They don't go to bed till the day has begun;

Till daylight is breaking. The children are waking,
The lambkins do bleat and birdies sing sweet.
The stars then must go to their heavenly bed,
As soon as the sun his bright radiance doth shed.

If others but knew it, how night prowlers rue it,
They'd all go to sleep when stars 'gin to peep;
Then sleep, baby darling, on mother's soft breast,
Like lambkin in fold, like the bird in its nest.

English words by John Bernhoff.

The orchestral accompaniment is by Humperdinck.

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Mediæval Hymn to Venus from Rudolf Lothar's Comedy, "The Queen of Cyprus," Op. 26 . . . . . Eugen d'Albert

(Born at Glasgow, April 10, 1864; now living in Berlin.)

"Die Königin von Cypern" was produced in 1903. Lothar, dramatist and critic, was born at Budapest, February 23, 1865. He studied at the Universities of Vienna, Jena, and Heidelberg. A student of law, he devoted himself to French philology, was given the degree of Doctor of Philosophy by the University of Heidelberg, but he abandoned his academic career for play-writing and journalism, and made his home in Vienna. He now lives in Berlin. Perhaps his greatest success was "König Harlequin" (Berlin, 1900), which has been translated and performed in eleven languages.

Feierlich, D-flat major, 3-4.

Sei gesegnet,
Du schaumgeborne Göttin des Lichts
Das die Welt erhellt.
Hebet den Blick
Zum Glück Erkorne
Auf dass die Gnade in's Herze euch fällt.
Die Seele ist dein,
Und dein ist der Leib;
Wir tanzen im Reihn,
Mann und Weib.
Wir schliessen den Kreis,
Das Wunder ist nah,
Der Göttin Preis,
Hallelujah!

Sei gesegnet,
Stern der Meere,
Sei gesegnet, Führerin,
Dass dein Reich im Himmel währe
Beten wir mit frommen Sinn.
Das Antlitz neige,
Du Freuden süsse,
Den Weg uns zeige
Zum Paradiese.
Du spendest die Wonnen,
Das Glück, das Weh,
Der Liebe Bronnen
Evoe!

Loud we praise thee,
Thou foam-created
Goddess of light that illumines the world.
Lift up your eyes, on whom Fortune waited,
Her radiant splendor ye now shall behold.
The spirit is thine,
Our body, our life;
We dance at thy shrine,
Man and wife.
We form in a ring,
The wonder is nigh;
Aloud we sing,
Hallelujah on high!

Loud we praise thee,
Star of Ocean,
Lead us, goddess whom we adore;
While we pray with true devotion,
Reign in heaven for evermore.
Thy face revealing,
Fair goddess, arise,
Now no longer concealing
The way to Paradise.
O'er sorrow and pleasure
Do thou decree
O'er love sans measure
Evoe!

English words by John Bernhoff.

This hymn, written originally for soprano or tenor voice, male chorus, and orchestra, was published in 1904. When the composition is sung as a song without male chorus, certain measures are omitted.

The accompaniment is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, and the usual strings.

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Symphonic Poem No. 3, "The Preludes" (after Lamartine).

Franz Liszt

(Born at Raiding, near Oedenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

According to statements of Richard Pohl, this symphonic poem was begun at Marseilles in 1834, and completed at Weimar in 1850. According to L. Ramann's chronological catalogue of Liszt's works, "The Preludes" was composed in 1854 and published in 1856.

Theodor Müller-Reuter says that the poem was composed at Weimar in 1849–50 from sketches made in earlier years, and this statement seems to be the correct one.

Ramann tells the following story about the origin of "The Preludes." Liszt, it seems, began to compose at Paris, about 1844, choral music for a poem by Aubray, and the work was entitled "Les 4 Éléments (la Terre, les Aquilons, les Flots, les Astres)." * The cold stupidity of the poem discouraged him, and he did not complete the cantata. He told his troubles to Victor Hugo, in the hope that the poet would take the hint and write for him; but Hugo did not or would not understand his meaning, so Liszt put the music aside. Early in 1854 he thought of using the abandoned work for a Pension Fund concert of the Court Orchestra at Weimar, and it then occurred to him to make the music, changed and enlarged, illustrative of a passage in Lamartine's "Nouvelles Méditations poétiques," XVme Méditation: "Les Préludes," dedicated to Victor Hugo.

The symphonic poem "Les Préludes" was performed for the first time in the Grand Ducal Court Theatre, Weimar, at a concert for the Pension Fund of the widows and orphans of deceased members of the Court Orchestra on February 23, 1854. Liszt conducted from manuscript. At this concert Liszt introduced for the first time "Gesang an die Künstler" in its revised edition and also led Schumann's Symphony No. 4 and the concerto for four horns.

Liszt made his first appearance as a composer in the Gewandhaus, Leipsic, with "Les Préludes," the symphonic poem "Mazeppa," the pianoforte concerto in E-flat major (Hans von Bülow, pianist), and his romance "Englein hold im Lockengold" at a concert given for

* "Les 4 Éléments" were designed for a male chorus. "La Terre" was composed at Lisbon and Malaga, April, 1845; "Les Flots," at Valence, Easter Sunday, 1845; "Les Astres," on April 14, 1848. The manuscript of "Les Aquilons" in the Liszt Museum at Weimar is not dated. Raff wrote to Mme. Heinrich in January, 1850, of his share in the instrumentation and making a clean score of an overture "Die 4 Elemente" for Liszt. Liszt in June, 1851, wrote to Raff over the question whether this work should be entitled "Meditation" Symphony, and this title stands on a hand-written score.

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the "Orchester-Pensions-Institut," February 26, 1857. "Mazeppa" shocked the conservatives and provoked polemical articles, also a poem "Franz Liszt in Leipzig" by Peter Cornelius.

Liszt revised "Les Préludes" in 1853 or 1854. The score was published in May, 1856; the orchestral parts, in January, 1865.

The first performance of "Les Préludes" in Boston was at a Philharmonic concert, December 3, 1859, when Arthur Napoleon,* pianist, made his first appearance in the city. "Les Préludes" was performed by the Philharmonic Society of New York, April 30th of the same year.

The alleged passage from Lamartine that serves as a motto has thus been Englished:—

"What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar? and what wounded spirit, when one of its tempest is over, does not seek to rest its memories in the sweet calm of country life? Yet man does not resign himself long to enjoy the beneficent tepidity which first charmed him on Nature's bosom; and when 'the trumpet's loud clangor has called him to arms,' he rushes to the post of danger, whatever may be the war that calls him to the ranks to find in battle the full consciousness of himself and the complete possession of his strength." There is little in Lamartine's poem that suggests this preface. The quoted passage beginning "The trumpet's loud clangor" is Lamartine's "La trompette a jeté le signal des alarmes."

"The Préludes" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, snare-drum, bass-drum, cymbals, harp, and strings.

* Arthur Napoleao (Napoleone) was born at Oporto, March 6, 1843. He made a sensation as a boy pianist at Lisbon, London (1852), Berlin (1854), studied with Charles Hallé at Manchester, made tours throughout Europe and North and South America, and about 1868 settled in Rio de Janeiro as a dealer in music and musical instruments. After his retirement from the concert stage he composed pieces for pianoforte and orchestra, pianoforte pieces, and he served as a conductor.

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